

OLD
INNS
OF
BRISTOL

By C. F. W. Deming.

OLD INNS OF BRISTOL

WRITTEN AND ILLUSTRATED

By

C. F. W. DENING, R.W.A., F.R.I.B.A.

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TO
M. H. D.,
M. V. D.,
H. T. J.

AUTHOR'S NOTE

I AM glad to have this opportunity of thanking my friend Mr. R. N. Green-Armytage for his "Apologia." There are some references with which I cannot agree, nevertheless he has written in a manner characteristic of him, for always he sees the better side of one. It is due entirely to his suggestion that I have ventured to portray some of the Old Inns of Bristol as they exist to-day.

Apart from a subject full of interest a great deal of encouragement has been received from those who discovered my desire to record some buildings still remaining. To these and many others I am extremely grateful, especially to those who permitted me to inspect and illustrate their premises.

I welcome the opportunity of thanking the City Archivist, Miss Ralph, the City Librarian, Mr. James Ross, and his assistants at the Reference Library, for their invaluable help. To other Civic Officials I am also much indebted.

Whilst tendering my acknowledgments to the Publishers, Messrs. John Wright & Sons, Ltd., I realize my thanks are not commensurate with an undertaking to which they so readily agreed. To Mr. H. Theo Jones I am greatly indebted, for without his aid and advice this book might not have been produced.

As it was not possible to arrange the Drawings in chronological order they appear as nearly as possible in alphabetical sequence, so that an illustration may be found without much difficulty.

In conclusion one is bound to pay reverence to the Braikenridge Collection of Drawings at the Art Gallery. These are of immense value to those interested in the Old Buildings and thoroughfares of Bristol.

C. F. W. DENING.

*Gaunt House,
Orchard Street,
Bristol, 1943.*

APOLOGIA

THE impulsive artist-author of this timely record declares me it's "onlie begetter" who must publicly share, if not shoulder, the 'blame' for its appearance. If this be true I am well content—nay, proud—to cry '*Mea Culpa*,' albeit with tongue in cheek, since nothing is here for tears of repentance.

We live through feverish days and nights, yet hardly realise, even now, that never in this planet's history have the blood-red banners of War so luridly symbolised Man's fall from grace; never has fiery ruin overwhelmed as now the fitful beauties of his handiwork. Whole nations are being purged. Their political sins of omission or of commission receive sin's wages—death. Nevertheless, there have been times when men, at least, were beauty conscious; when insignificant art, ugly buildings, shoddy goods and vulgar standards were unknown. Relics of such days still happily survive the onslaught of War's scientific barbarism, but we know not for how long they will continue to do so. Hence the suggestion to my versatile friend that he might serve his generation well (and others too) by making, from time to time, accurate line drawings of Bristol's ancient Inns and domestic buildings lest they, too, should perish by the ruffian blows which have already shattered, within a few hours, those shrines of Faith and Worship which have made Bristol a far-famed 'City of churches' for nigh a thousand years.

And so, following his valuable book on '*The Eighteenth-century Architecture of Bristol*,' Mr. Denning now gives us a fairly exhaustive and fully descriptive account of the old Inns and Hostels which, however defaced, still stand to remind us of a more gracious past. Old are they all—even the youngest are easy centenarians—yet to many of us this book will reveal much that has been hitherto unfamiliar or unseen. Few men know Bristol better than does the distinguished architect who thus puts the ancient seaport once more in debt to his enthusiasm and his skill.

For myself, I rejoice that a casual hint has borne fruit in so treasurable a record. Let us hope that when our 'planners' get to work they will, above all things, struggle to preserve from Bristol's storied past "whatsoever things are lovely."

Meanwhile let us think on these things and, with Mr. Denning's

aid, learn to play some part in renewing the face of our savagely mauled inheritance. Nor let us be among those lesser Vandals who

“Deface the fairest monuments of history,
Inscribing with coarse sacrilege their names
On its most sacred tablets ; scarring beauty
That took centuries to make, and but an hour to mar.”

Indeed, we should be thankful that a truly creative British Architecture is at last in the ascendant ; that Trusts and Societies for the preservation (or restoration) of our ancient buildings and rural harmonies have been formed, supported and endowed throughout the Kingdom with architects to assist and guide their new-born zeal. The contemplation, therefore, of such homely examples from the past as are faithfully limned in the following pages cannot fail to interest a public thus roused to action by the ruin which has befallen so many of its treasured landmarks.

Hardly less attractive than his line drawings are those valuable notes from the by-paths of Bristol's history with which Mr. Denning has wisely enriched this opportune album. But enough ; let the book speak for itself—*‘stet honos et gratia vivax.’*

R. N. G.-A.

Bath, 1943.

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INTRODUCTION

IN dealing with the Old Inns of Bristol the author is aware of the fact that a good deal has been written about such an engrossing subject and that many illustrations have from time to time appeared in the local press. In addition, numerous references and articles may be found in various books upon Old Bristol. While the whole of this information has been of great value, it is believed that the contents of this book are of a different nature. Apart from having studied and drawn each building as it is to-day, and bearing in mind that something of a photographic nature is required, the illustrator has refrained from the temptation of introducing objects that would have improved some elevations by adding to their æsthetic value, and has in addition included some architectural drawings of external and internal portions which will, it is hoped, prove to be of interest.

Fortunately a great number of photographic and other illustrations are extant showing numerous buildings that no longer exist. Unlike so many works that have dealt with vanished Hostelryes, apart from mentioning some buildings recently demolished or blitzed, this book deals with the various Inns, etc. as they are at the time of writing.

Undoubtedly photographic reproductions would have been preferable to a series of line drawings, but present day costs have prohibited their inclusion in this work. As already mentioned, the possibility of adding to or deducting from the line illustrations has been avoided. This procedure has not always been followed, even in the case where learned societies have visited Bristol, illustrations specially prepared have shown some details that were non-existent and possibly may never have been included.

Dr. Johnson once said, "There is nothing that has yet been contrived by man by which so much happiness is produced as a good Tavern or Inn." No one can dispute that the learned Doctor spoke with great authority upon the subject of Taverns and Inns, so many of which he visited throughout the breadth and length of the land. It is interesting to note that when he opened a School at Edial, near his native city of Lichfield, there were only three scholars, one of whom was David Garrick, whose name has been recently associated with the Theatre Royal in King Street, mainly because of the prologue he wrote for the opening night, and his statement when he pronounced the theatre to be "the most complete of its dimensions in Europe."

In 1775 the University of Oxford conferred upon Samuel Johnson the Degree of LL.D. It was in 1775, too, that the first Bristol Directory was published by James Sketchley, a printer and auctioneer of 27 Small Street, who placed figures upon each door, and for the sum of one shilling offered to make them permanent. About 135 years later W. J. Jackson arranged the Directory, when weekly instalments appeared in the Free Press.

It is intriguing to see the variety of trades then existing which to-day are no longer required. Who, for instance, desires the services of an hour-glass maker? But yet on a smaller scale the present day egg-boiler, with its sand, is identical with the larger objects then in vogue. John Jones was a Gingerbread Baker, a Confectioner, and also a Toy Maker, whilst Robert Jones was a Surgeon and his wife sold Tea and Hosiery. Certainly not the Surgeon as we know him to-day, but of the Surgeon-barber variety. An appropriate name was that of Jacob Beer, who was a victualler of the Blue Bell in Aldersquay Lane, pulled down in 1900 and now occupied by the Co-operative Wholesale Society's Building. Many folk were peruke makers, and the number of widows is astounding.

In 1851 a schedule was made giving a list of public houses, including Inns and Taverns, within the old City boundaries, and this contains the houses then licensed, but others have been discovered which for some reason were not included in the original inventory. In olden times licences were granted to occupiers, their names only and not their premises being recorded.

In 1775 there were in existence no less than 358 Hostelryes, Inns and Victuallers, of which 19 were in Temple Street and 17 in St. Thomas Street. Redcliff Street was noted also for its number of famous Inns.

The definition of the term 'old' includes those buildings that were licensed prior to 1843, for that date is about the time when stage-coaches ceased to operate in this neighbourhood and is co-equal with the opening of the Great Western Railway, when to a great extent the introduction of steam supplemented many of the long distance coaches. In connection with the latter method of travelling, it is worth while recording that one Joseph Thornley was killed by the upsetting of a Bath and Bristol stage-coach in 1828, and that his gravestone—adjoining the railings in St. Stephen's Churchyard (City)—covers the mortal remains of one who died on April 30th, aged 66 years.

In many instances owners of Taverns and Victuallers took over premises built for some other use. Generally, in the case of

Hostelries and Inns, such structures were erected for their express purpose, and many remain and continue to dispense some of the hospitalities for which they were founded. Apart from recent blitzes that destroyed such a number of notable buildings, numerous Inns, etc., have fallen into such a state of decay—often through neglect—that they have been condemned and await their demolition at the earliest opportunity. Others have suffered so extensively from the effects of near-by bombing and blast that their restoration is impossible. Nevertheless a record of those still in existence and worth while recording has been made before their ultimate removal. Frequently alterations have taken place, and there are numerous instances where sash windows replace wooden casements or leaded lights. So-called restorations have mutilated many features, and modern improvements have swept away staircases, panelling, and numerous fittings—often substituting things that are entirely foreign to their surroundings. On the other hand, some remains of old work have been discovered and with knowledge have been restored to their original condition, but it is regrettable that much has been lost owing to the lack of expert advice.

Many of the old Hostelries were built around quadrangular courts with open balconies at floor levels giving access to the bedrooms. The best example in the vicinity is *The New Inn* at Gloucester. Our ancestors appeared to have no objection to reaching their bed chambers by going out into the open, when a breath of fresh air upon retiring may have proved of much service, for then it was fashionable to imbibe far into the night. The open Courtyard was valuable, too, not only for the reception of stage coaches and other vehicles, but travellers often displayed their goods to local merchants, and something on the lines of present-day markets took place in surroundings that were frequented by many people. In addition the picking up and setting down of those arriving or about to set out upon a journey must have produced a scene of great animation, not to mention piles of luggage, postboys, ostlers, and a host of others who had or had not business to attend to, and so congested what was little less than a public space. *The Red Lion* in Redcliff Street, *The White Lion*, *The Bell*, and *The Three Kings*—all of which were in St. Thomas Street—were built with courtyards and open balconies—the latter Inn having stabling for 100 horses.

In a beautifully written book at the Council House are the Ordinances of the Master and Company of Innholders who date from about 1620, when the Corporation leased to them a tenement containing two Chambers known as the Innholders Hall. This

Hall was situated in Broad Street "near the Tennis Court there." So far as is known the site of the tenement is lost and no trace can be found of a Tennis Court.

The game of 'Sticky' or Tennis became popular in England shortly after its introduction by a French prisoner after the Battle of Agincourt. The game was played first in covered courts, and in London during the 16th century it was a favourite recreation. Henry VIII was so keen on tennis that he added a court to his palace at Whitehall.

The important position occupied by the Innholders of the City is shown by an order of precedence, when in 1719 the Mayor and Aldermen determined the question. It was then agreed that upon solemn occasions when Companies and Guilds walked in procession, the Innholders were to occupy a position immediately after the Bakers and to be followed by the Saddlers; thus the occupiers of licensed premises ranked as thirteenth when twenty-three crafts were in existence.

Innkeepers by their Charter and in accordance with Local By-laws were restricted in their charges and were not allowed to receive more than 6d. a night for stabling a horse, or more than 2/- for supplying a bushel of oats.

When the custom started or when it was discontinued is not known, but towards the latter end of the 17th century an applicant for an ale licence had to prove his fitness to dispose of such a commodity, which consisted mainly in possessing one child at least, otherwise the Grand Juries of the time failed to extend their clemency, as witness the following:—"One John Keemis a cooper was found not fitt to sell ale having noe child. Likewise Richard Hook a shipwriter was not fitt to sell ale, he also having noe child and in addition Brews themselves." Several other references are known where applicants were refused a licence solely because they possessed "noe child." Such precautions were taken when the staple drink was consumed with every meal, and it was as natural to brew one's own beer as it was to bake one's own bread. Another custom that held sway for many years was that of performing marriages in licensed premises, for in many Inns folks were wedded and not necessarily by a clergyman or one professing Christianity.

In common with other places Bristol was noted for its wealth, for in Tudor days and later, one could not invest in public securities and it was forbidden by law to obtain interest on money unless one half was forfeited to the Crown. Successful merchants and others recorded their surplus cash by purchasing costly articles or investing

in silver or other precious metals. Consequently even the small Innkeepers had a large supply of silver tankards and often one's viands were served from silver salvers. Bristol was once so famous for the manufacture of glass and of glass bottles in particular that she possessed more glass houses than the City of London. Then various liquids were bottled and, including the Water of Hotwells, were sent as far afield as the West Indies.

Surely no place comparable with its size possessed a greater number of Inns than Bristol, and from illustrations these were of great architectural value. Numerous books have been written dealing with olden times and in "Coaching Days and Coaching Ways"—illustrated by two brilliant artists—the author gives many accounts of the state of the roads when they were traversed by stage-coaches. The slush and mud that prevailed during winter months, not to mention the deep ruts, accounted for the overturning of many vehicles that often necessitated something akin to a major operation before transport could be resumed.

Long before highways received any attention Bristol began to be paved, during the last decade of the 15th century, the date mentioned is 1490, but what particular type of paving was then adopted it is difficult to say. Then the streets and Inn yards were first laid with paving stones, the earliest examples were known as "petrified kidneys," and this type of cobble stone was prevalent during the 17th century. Later, square and oblong stones were used, especially during the coaching period. It is probable that in seaside resorts pebbles were in use, and many examples of this form of paving remain. Many cobbled roadways may still be seen in Bristol, and although exceedingly noisy for horse and vehicular traffic their longevity appears to be everlasting.

William Botoner, better known as William Wyrcestre or Worcester, was born in Bristol about 1415 and died about 1484. Both dates are somewhat uncertain, but to him and his famous "steps" we owe much of our knowledge of the medieval city. In 1666 Samuel Pepys visited Bristol and noted that in certain parts only dogcarts were permitted and nothing heavier, for so many thoroughfares were over vaults that more ponderous traffic might have resulted in a collapse.

From time to time many Hostelries changed their names. When an Inn was known as *The King's Head* such a title generally remained, for usually a King was on the throne, but often *The Queen's Head* gave way to the dominant sex and the Inn was renamed accordingly. In villages one often sees the name of a landowner,

and some Inns display the arms of a local family. Noted heroes, such as Nelson and Wellington, replaced earlier names, and there are many occasions when a slip by those who had done great deeds resulted in their names being discarded and replaced by others, or those who were popular at the time. Great events were also recorded by Innkeepers and at times things of purely local interest were registered. It has been noted that the sign of one Inn displaying a Lion with one paw on a shield became so dilapidated that the Landlord called in a local artist to repaint the emblem. When finished, the owner was of opinion that the production resembled a Cat and Custard-pot, and so he renamed his establishment accordingly. It is customary also to find symbols of local trades and pastimes. The number of references to *The Sugar Loaf* must have proclaimed this Bristol industry, when towards the end of the 17th century sugar refining was carried on at St. Peter's Hospital. Many Inns and Taverns were in existence long before Finzel's sugar refining premises were built, and their names were changed to the sign of *The Sugar Loaf* when this big factory was operating and employing at least 500 workpeople. Locally one finds many examples of *The White Hart*, and as this is general throughout the land and was the favourite badge of Richard II, it was evidently a compliment to that monarch, who in his minority was responsible for quelling the insurrection headed by Wat the Tyler. It is doubtful whether the legend of the White Hart dates from the days of Grecian Mythology, when Diomedes consecrated the animal to Diana—which after a thousand years was killed by the King of Sicily. Dedications to birds and animals were often adopted, not always because of their inclusion in some heraldic device but in early times to signify something of a religious nature.

It is natural to find many signs dealing with Coaches and Horses, and sometimes the name of a House is a clue to its foundation. It is not surprising to find a great number of Ship Inns in Bristol—many remain, but in the 18th century there were at least 26 Taverns dedicated to sailing crafts, when 16 were to Bells, and 13 were to White Harts. There is scarcely a seaside town that does not possess its Ship Inn.

The Three Kings found throughout the land refers to the three Wise Men, whilst the *Three Crowns* are the arms of the Bristol Diocese. The unit of 3 became so popular that it was applied to *The 3 Legs of a Man*, formerly in Marsh Street.

Amongst the various Inn signs in Bristol animals played a great

part for there are, or were, dedications to bulls, bears, horses and boars, of many colours and sometimes many numbers. In addition, one finds the Stag and Hounds and the Hare and Hounds, the Squirrel, the Lamb and the Unicorn, and Dragons, sometimes red and sometimes green, the Elephant, the Greyhound and the Goat and the Lion, in white and other colours. Heavenly bodies are referred to such as the Sun, the Moon, the Stars and the Angels. To commemorate the pastime of bellringing, many Bells, sometimes of varying colours and numbers, were and are still in existence. Nautical Features such as Anchors, and other Sea-faring gear appear frequently and some references include Noah's Ark. Birds included Black and White Swans, the Crow, the Cock, the Ostrich, the Raven, the Pigeon, the Bird-in-Hand, the Hen and Chicken, the Pelican, the Stork, and the Plume of Feathers. Some Inns displayed the King's and Queen's Arms, Colston's Arms, and many local crafts, such as the Merchants, Weavers, Coopers, Masons and Carpenters. Other industries were perpetuated by many Sugar Loaves and the Bottle and Glass. There are few mentions of actual Kings. Dukes include those of Devonshire, Hamilton and Marlborough. The Royal Oak and the Apple Tree rarely occur and are not more frequent than Adam and Eve and the Mermaid, while denizens of the deep are summed up by references to the Trout and the Dolphin.

In early days Innkeepers were compelled to display a sign on their premises, and if Wines were also sold they had to attach a bush. Doubtless this gave rise to the saying : " Good wine needs no bush " —but unless a bush was in evidence good wine or bad could not be obtained at that particular establishment. Whether affixed to a wall, or of the hanging variety, in wood or iron, and sometimes in both materials, these signs were a feature of olden times, and with numerous examples proclaiming the nature of various shops they rendered great assistance to the populace when the majority could neither read nor write. Always of artistic merit, how different they were compared with the ill-shaped lettering and oddities that disfigure so many buildings to-day, when many fronts are littered with crude advertisements setting forth the many commodities for sale.

One cannot refrain from mentioning one of the ridiculous signs one sees to-day. For instance, hanging signs in wood or metal where letters are cut through. These read correctly in one direction, but in the opposite they appear backwards ! As mentioned, signs of many materials have been erected recently that must from their nature and design be of lasting value.

In early days some signs—in London especially—extended half-way across the road and became so dangerous to traffic that an Act of Parliament came into force in order to abolish some and regulate the projection of others.

The Bristol Corporation Act of 1926, Section 84, empowers the Authority to remove any banner, streamer, sign or lettering suspended across or hung over any street, etc. . . . if the same is objectionable or an injury to the amenities of the City.

A number of well known artists, some of whom were members of the Royal Academy, painted Inn signs, many of which were so treasured that in order to protect them from exposure to the elements they were—soon after their erection—taken down and stored within. It is well known that upon some occasions those who had for many days enjoyed the landlord's hospitality found themselves in such a position that they were not able to settle their host's account, and as an offset painted a sign of the establishment. It is on record that upon one occasion the landlord was asked to go to the extra expense of having the collar of a vigorous animal emblazoned in gold, and upon refusing such a request was horrified at finding a few days after the artist's departure that a storm of rain had washed out most of the painting.

Coach-painters often specialized as sign painters. In 1754 Simmons, a local artist of great repute, painted the panels of the Mayor's State Coach, illustrating the four seasons. This John Simmons modestly styled himself—A House and Sign Painter. He painted many portraits of Bristol's celebrities. His portrait of Ferguson, the astronomer, when exhibited in London excited so much interest that Simmons was invited to attend one of the Royal Academy Banquets. The painter was often asked to reside and continue his art in London, but on every occasion refused to leave Bristol. When in 1765 an Act of Parliament enforced the removal of projecting signs Simmons is purported to have told a friend he had lost at least £500 a year. Hogarth, with whom Simmons worked, painted many signs. It has been said that when Hogarth was passing through Redcliff Street he noticed the sign of the Angel Inn, which was painted by Simmons, and asked why he, Hogarth, had been sent for when such a capable artist lived in Bristol. Simmons assisted Hogarth when he painted the three large pictures that for years formed the Altar piece of St. Mary's Church Redcliff, and were set up in 1766, two years after the artist's death. These paintings have for some time been stored at the Royal West of England Academy; the Trustees also have Hogarth's original receipt.

In Felix Farley's Journal, under the date of 29th September, 1775, there is an advertisement stating that John Simmons & Son, painters, glaziers, etc., have removed from St. Augustine's Back to No. 13 Bridge Street, where they continue their usual business of supplying oils, colours, window lead, etc., and at the end is a note saying "Ladies and Gentlemen taught to Draw correct" (*sic*).

Amongst other well known names is that of Robert Smirke, who was originally a coach painter, and painted some Inn signs. He was elected a Royal Academician in 1792 and was the father of Sir Robert Smirke, R.A., who designed the Council House in Corn Street, Bristol.

The name of David Cox has been mentioned in connection with the Royal Oak. To quote from Larwood and Hotten's "History of Signboards," it is interesting to note a reference to Sir Thomas Lawrence who was born in Redcross Street, Bristol: "at New Inn Lane, Epsom, Harlow painted a front and back view of Queen Charlotte, to settle a bill he had run up; he imitated Sir Thomas Lawrence's style, and signed it T.L. Greek Street, Soho. When Lawrence heard this, he got in a terrible rage and said if Harlow were not a scoundrel he would kick him from one street's end to the other; upon which Harlow very coolly remarked that 'when Sir Thomas should make up his mind to it, he hoped he would choose a short street'."

So far as is known only two or three of the old signs from Bristol Inns remain, one that came from the Dolphin Street front of the Swan portrays the subject in stone. This panel is now in the possession of the Rev. Canon R. T. Cole. There must have been many examples worth preserving, possibly some are now the treasured possessions of private collectors.

THE APPLE TREE

The drawing opposite shows an old house in St. Thomas Street, the thoroughfare once noted for its collection of hostelryes. It is only recently and after much research that the author has been able to ascertain the name of this Inn, that has been derelict and forgotten for so many years. It is beyond question the *Apple Tree* and was in existence before 1755, at which date the licensee was Benjamin Betts. When the premises about two properties away were first taken by a well-known firm of contractors, the removal of many coats of lime-wash gave particulars of stage coaches running between Bristol and London. This and other discoveries were instrumental in ascertaining the name of the *Apple Tree*. Some time ago Mr. Fred Little, who has such an extensive knowledge of Old Bristol, photographed the old building, but as he was unable to find its name he labelled his postcard "An Old Inn." His photograph shows the sash window on the ground floor, with its customary shutters.

At one period a portion of St. Thomas Street must have been raised unless one stepped down into the Inn entrance, and at present the overhanging coved cornice is so low that one has to be careful when walking beneath it. The timbered portion over the drive-in probably extended to the height of the existing double doors, at the first floor level. There is evidence that the present floor is of later date and this fact is also apparent from the lintel. Beyond the cobbled way are some remains of outbuildings, but the stables no longer exist. Similar examples of the seventeenth century entrance door are to be seen in Bristol, at the Llandoger Trow and the Hatchet. Undoubtedly the front has been refashioned and its bay window is of later date.

This long-forgotten Inn has not only suffered from blast, but is in an advanced state of decay, and must soon share the fate of many other buildings by being pulled down. For many years the structure has been in such a condition that habitation has been impossible, neither could it have been used for any other purpose.

Probably it got its name from orchards in the vicinity and was a noted Cyder House. There was also an Apple Tree at Broadmead, in 1775. To trace with any degree of accuracy when many of the old Inns came into existence is almost impossible, for licences were granted to various people without any reference being made to the premises they occupied. At the further end of St. Thomas Street is the Wool Hall which, although of later date than the

Apple Tree, is old enough to have experienced animated times when such a quantity of the staple industry was brought to Bristol. It is pitiful to see the present-day appearance of St. Thomas Street,



THE APPLE TREE

An old house (once an Inn)

that once was such a busy thoroughfare, containing almost every trade in the City when the Three Kings and the Three Queens were active Hostleries.

THE BANK HOTEL, JOHN STREET

About the middle of the 18th Century the first Bank was opened in Bristol. The establishment was in Broad Street, in a building now occupied by a well known firm of solicitors. As the premises were and are at the angle of Broad Street and John Street, and only a short distance from *The Bank Hotel*, it is reasonable to suppose that the Inn was named to commemorate an occasion when apart



THE BANK HOTEL

from a Bank at Derby there was no other Banking House out of London. According to Evans—pages 270-1—"The instant deposit of gold was very great." It is worthy of note that one of the partners in the firm was William Miller, a wealthy wholesale grocer who lived in a mansion built by his father in Taylor's Court. This house, which is quite near, has the earliest shell hood in Bristol, on which are the initials I.F.M. and the date 1692.

The illustration of the lower portion of *The Bank Hotel* shows the introduction of pilasters framing the doorway and windows, typical of the type of work prevailing during the 19th Century, when this portion was erected. The building over is 18th Century in date and of course co-equal with the time when the Broad Street Bank was opened.

There was another Hotel in Dolphin Street named *The Bank*, much frequented by commercial travellers. It is more than probable that this House received its name when a branch of the Bank of England was first opened in Bridge Street, and later removed to Broad Street. It is more than likely that the Hotel was erected for its purpose, probably early in the 19th Century, but it is odd that when in 1851 a survey was made of the Public Houses, including Inns and Taverns, there is no mention of any building which could be identified as *The Bank Hotel*.

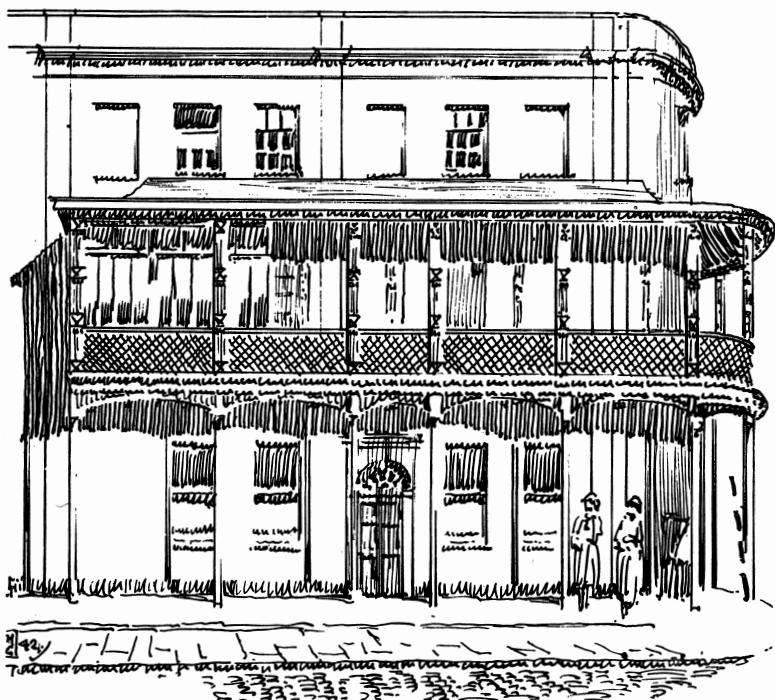
THE BATHURST HOTEL

This is an early 19th century house, just beyond Prince Street swing bridge. Undoubtedly it was built for its purpose and added to later. In 1821 the Hotel was referred to as the New Inn, so that it changed its name when the New Cut was completed in 1809, and Bathurst Basin came into existence. In those days the view over the surrounding country was so extensive that when the Inn was built it must have inspired the architect with a desire to give the building something of a seaside nature—thus he introduced the first floor balcony with its iron standards and railing. This portion is typical of the ironwork to be seen in Bristol, particularly in the neighbourhood of Clifton. In all probability the unknown designer was responsible for much of the work undertaken by local smiths, or it may have been—as was often the case—the work of one man who was capable of designing and undertaking a craft handed down from father to son. A detail of the balcony appears on page 23. The iron standards have their outer verticals $\frac{3}{4}$ " on the face with a depth of nearly 1". The $\frac{1}{4}$ " circular rods forming the balustrade are often used in a similar manner. Possibly it is not generally recognised that the introduction of a roundel, or a flower or four leaves covering the intersection of the bars, is of much value. Actually they serve two purposes: firstly—as should always be the case—they are of practical use, for they cover an awkward joint, and in addition strengthen the rails; and secondly, they add considerably to the interest of the balustrade and are of æsthetic value.

The fanlight over the entrance door is of patent metal, with well

known ornaments, so often seen and in great variety. Internally there is scarcely anything of interest.

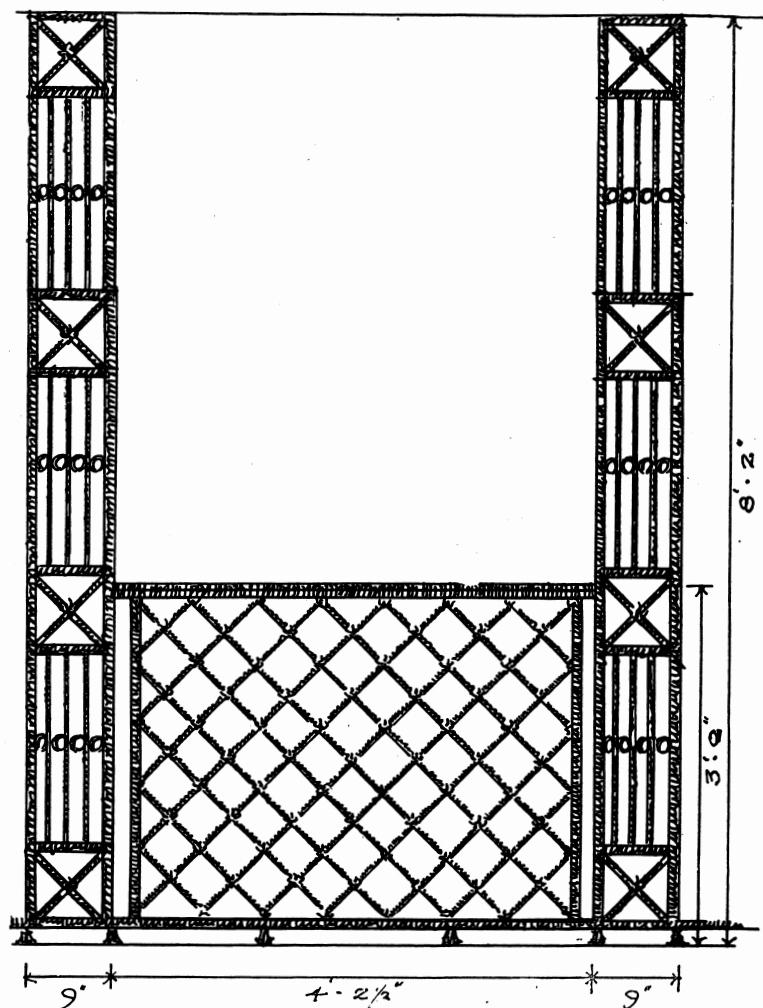
In the midst of the Shipping industry, *The Bathurst* was, as it is now, frequently visited by sea-faring men, and it is interesting to note that when it was first suggested to instal steam as a sole motive power in a sailing craft, one eminent member of the British Association, at a meeting held in Bristol in 1836, declared that "it was no



THE BATHURST HOTEL

more practicable than a journey to the Moon." However, some in Bristol thought otherwise, and the final result was the *Great Western*, the first ocean-going steamship built. The ship was the work of William Pattison of Bristol, from a design prepared by Isambard Brunel, and was launched from the Wapping Dock on 19th July, 1837. Completed, she sailed on 8th April, 1838, to New York. Wapping Dock was where the recently blitzed Grain Warehouse stood.

On the site of No. 9 Colston Parade—on the South side of St. Mary Redcliff—is a bronze plate setting forth the following : “ Here



THE BATHURST HOTEL
Balcony

was born on 10th February, 1824, Samuel Plimsoll, originator of the Plimsoll Line.”

THE BEAR AND RUGGED STAFF

This is a 17th Century Inn in Little Peter Street, with the possibility of having been founded in 1653. Although the title was taken from the crest of the Earl of Warwick, which has the word 'Ragged' and not 'Rugged,' so far as is known no Earl of Warwick had any direct connection with Bristol.

Here again some alterations have taken place externally, and it is likely that beneath the coat of plaster there remains some of the early timber work which was once exposed.

Owing to blitzes the buildings opposite are down to ground level, but in former days the narrow thoroughfare called for a reflecting board at the first floor level, and on this is the date 1653.

Next door is *The Cat and Wheel*—a corruption of the Catherine Wheel. Pulled down in 1900, this 17th Century Tavern is now entirely rebuilt in a manner wholly out of keeping with the original, which was one possessing an interesting front, three storeys in height, with single bay windows that terminated beneath gables. Some of the trusses and a portion of the doorway may be seen at the Art Gallery.

The figure at the corner of the building is a replica of the original.

In a book published in 1835 John Skinner Prout made a drawing from the actual building. Prout became famous before reaching the age of 21 for his Antiquities of "Bristol" and "Chester," and should not be confused with his relative Samuel Prout.

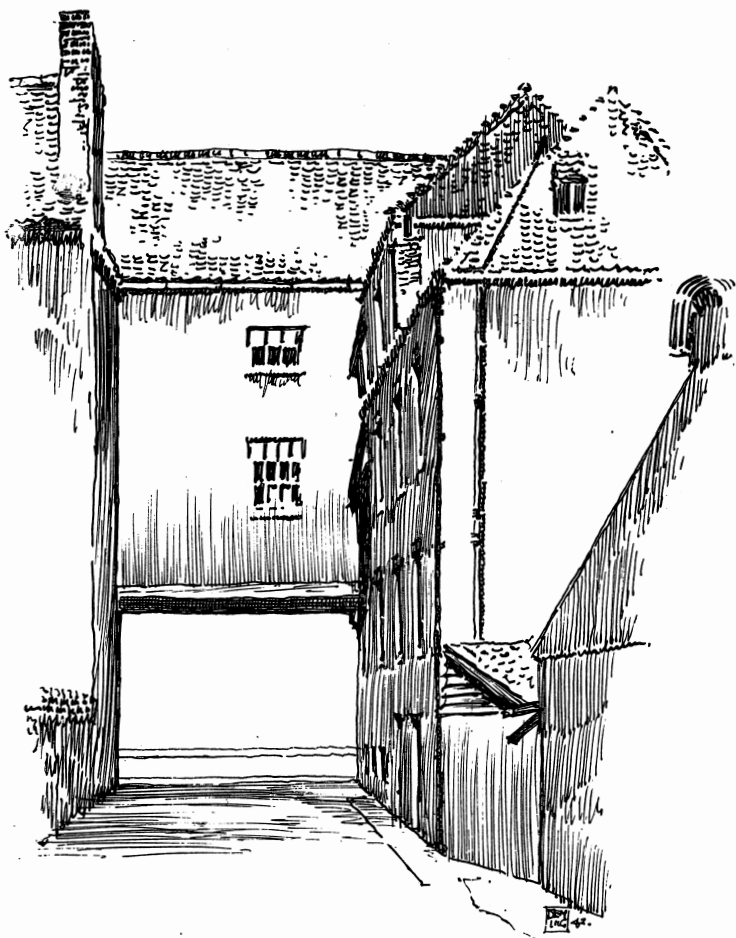
Some of his drawings published in book form may be seen at the Central Reference Library, College Green. His work dealing with Bristol Antiquities was dedicated to Braikenridge, who possessed such a large and valuable collection of rare books, engravings, etc., etc., relating to the City. John Skinner Prout was born at Plymouth in 1806 and died when reaching the age of seventy. He spent a considerable amount of time in Bristol, and many of his studies were produced from his actual work on stone. Prout's uncle, Samuel, for many years resided in Plymouth, where he was born in 1783 and died in 1852. In his very early years the nephew received much instruction in the art of drawing from Samuel Prout, who, it will be recalled, was an eminent water colour painter. According to Beeton's Directory of Universal Biography, he was fortunate in attracting the notice of John Britton the Antiquary, and accompanied him as Draughtsman when they toured in Cornwall. In 1805 Samuel Prout went to London, where he maintained himself by making drawings of the Metropolis.



THE BEAR AND RUGGED STAFF

THE BEAR

The Bear Inn, in Hotwell Road, is not mentioned when the Survey of Bristol Taverns, etc., was made in 1851, so it was hardly likely to have been in use at that time. It was, however, held by a



THE BEAR INN
Back entrance

victualler previous to 1775 by the name of Brotherton, but it is likely to have been in existence long before. It may have derived its name from the bear-baiting that took place when Queen Square was known as The Marsh.

A great deal of the old Inn has been pulled down, and little remains excepting the portion shown in the drawing. Over the drive in is a model of a Bear, though one cannot expect it to be an original. The Georgian front to the left of the entrance way is at a higher level, and a passage gives access to the rooms beyond, the windows of which are seen in the sketch.

THE BELL, CATHAY

In a district to the south of Redcliff Church one finds Cathay. This curious title may have been derived from the ancient name of China, bestowed on the vicinity when some travellers from that country resided in the neighbourhood. The name Cathay is mentioned in 1603, when it appeared in St. Mary Redcliff's Register, and workmen were paid one shilling per day. At that time foreigners were not permitted to live within the city walls, a regulation in force for many years.

When one is so near to the famous Church, it may be of interest to recall that fifty Dutch prisoners were confined in the crypt, being sent to Bristol by Blake after his brilliant success over the Dutch fleet commanded by Van Tromp. Upon their departure towards the close of 1655 the sexton was paid five shillings for cleaning the vault.

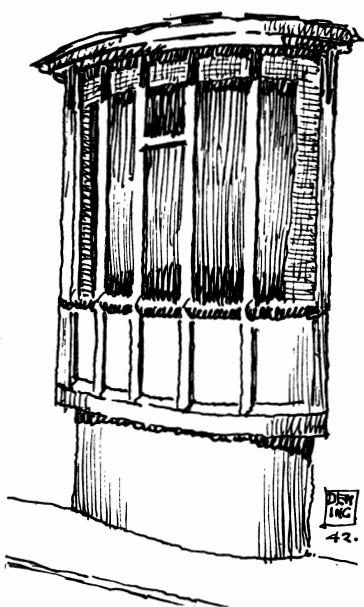
One of the earliest water colours by J. M. W. Turner was a view of Redcliff Church.

In the first Directory of Bristol there is but one reference to Cathay, which mentions the *Ship* as being in the occupation of William Wyatt. It is odd that according to Sketchley no other dwellings are included, though it is doubtful whether the Inn was the only habitable house in the suburb. Regardless of the fact that civic documents note the *Ship* as having been licensed just previous to 1851, yet the Inn was in existence as licensed premises before 1775, since when it has been altered so extensively that nothing remains worth recording.

Prewitt Street, in which *The Bell* is situated, has been known as Privet, Pievet and Pewet Street, and in the middle of the 18th Century contained not more than six or seven houses. Adjoining the *Bell* lived a Ship's Captain, a Sail Maker, and next door a Brewer and Maltster. At present the Inn is detached and unnamed, but in 1770 the premises were referred to as *The Blue Bell*, when there may have been other places near which accounted for adding the adjective Blue. Then the house was occupied by a victualler named John Hemborough.

Standing in an isolated position, the Inn must have been built for its express purpose, and was in all probability the smallest of its type in Bristol. The little sketch of the bow window lighting the bar parlour has been included because it is believed to be an early example of this feature.

On the opposite side of the street are the remains of a kiln for burning bottles, which, as mentioned, were manufactured extensively in the city. Some years ago the upper portion of the brickwork was taken down to within 22 feet of the ground. Originally the cone was 150 feet or so in height, and with 60 feet as the internal dimension of the circle, it can be seen in this case



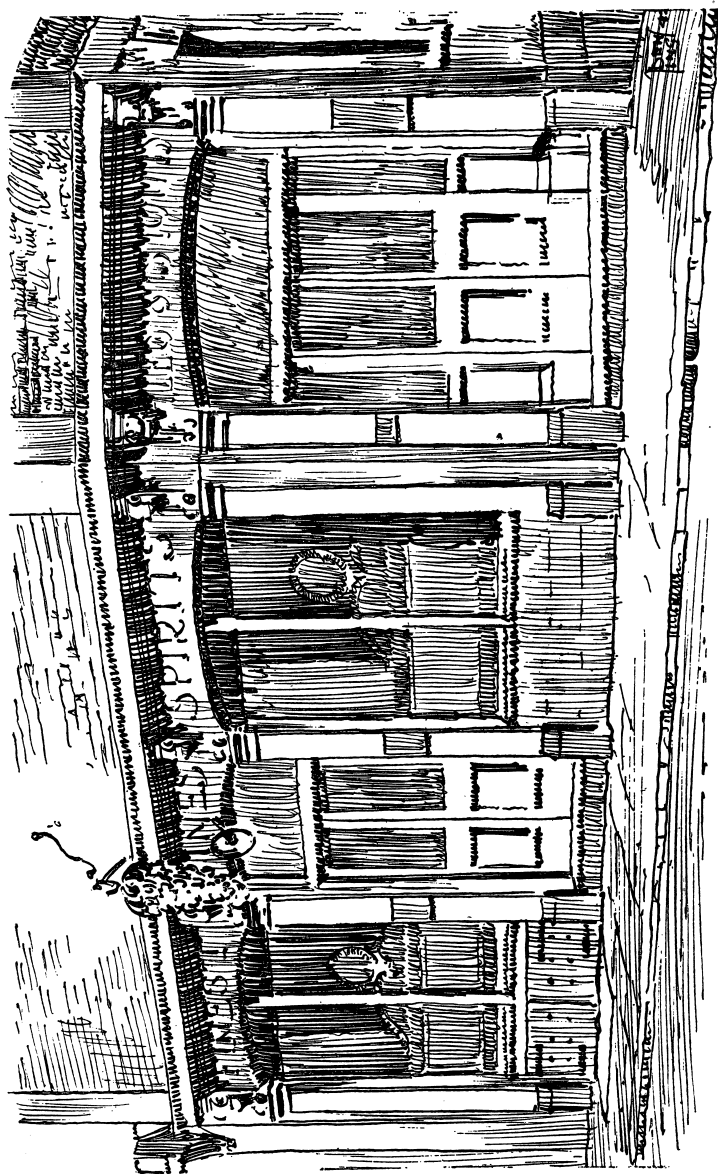
alone what a vast quantity of bottles were produced by one furnace.

THE BUNCH OF GRAPES

This house is in St. Nicholas Street, adjoining the Markets. St. Nicholas Street once contained many Inns of importance. Some of the interesting fronts may be seen in illustrations at the Central Reference Library, particularly *The Elephant Tavern*, with its many paned lower windows and modelled elephant over the cornice. Unfortunately in rebuilding, the façades are not worthy of those they replaced. The 19th Century work shown in the drawing is of some interest, particularly the trusses supporting the crowning cornice. These, like the whole front, are of wood, well shaped and detailed as seen in the small sketch.

The premises were licensed previous to 1851, when the before-mentioned survey was made.

The upper portion of both houses dates from the 18th Century and it is more than likely that they were erected for quite a different purpose. The title is one met with frequently, not only in Bristol but throughout the country. It is obvious that *The Bunch of Grapes* referred to a place supplying wines, and 'Finest Wines' is still displayed on the fascia.



THE BUNCH OF GRAPES

Quite near this Inn, where the busy thoroughfare adjoins High Street, is the burnt-out Church of St. Nicholas, which contained a magnificent decorated plaster ceiling and an 18th Century reredos. In olden times the Chancel was raised many feet and extended over High Street which was entered by means of a street gateway.

Alderman Whitson's monument still remains in the porch at the West end, and is visited yearly by the Red Maids in gratitude to a benefactor who was four times elected Member of Parliament, and served the City as Mayor. Whitson is buried in the Crypt of the Church, which with many treasures fortunately remains, and is one of the earliest specimens of this type of building in the City.

From time immemorial St. Nicholas has rung the Curfew, and in its tower, crowned by an excessively high spire, there was a clock, often referred to because it possessed a minute hand—so unusual in a large dial.

TRUSSES.

In the Art Gallery are many examples of trusses not necessarily from the Inns of Bristol but in use when such supports were evolved. These quaintly shaped brackets often display acanthus



Truss from the
Bunch of Grapes.

leaf ornament, and in addition numerous examples have figures so often reminiscent of the trusses used at St. Peter's Hospital and other well-known buildings. All the remnants from Inns and other familiar houses—sometimes referred to in this book—may be studied with interest, and in almost every instance the wood is in its original condition having had several coats of paint removed. When timber was used so extensively it is worth noticing how much of it was put together and fixed with wooden pegs, nails being seldom resorted to, except as an additional means of security, which frequently happened in the case of doors, and then they were set out in a way that added to the æsthetic value of the enriched portion.

In due course an Architectural Court at the Art Gallery might come into being, when this collection of various objects well worth preserving will be displayed in better surroundings.

THE COACH AND HORSES INN

This Inn, which is in the Grove adjoining Queen Square, has for some time been referred to as formerly bearing the title of *The Hole in the Wall*, but documentary evidence proves that the original *Hole in the Wall* was the name given to an Inn occupying the site of *The Merchants Arms* in Prince Street, which was in existence in



THE COACH & HORSES INN (The Grove)

1689 and in all probability at a much earlier date. In 1775 the *Merchants Arms* was referred to as *The Hole in the Wall*. Such a title as that adopted by *The Coach and Horses* was used by many hostleries, mainly it is believed because it proved to be attractive, and regardless of the fact that originals possessed a Hole that had some reference to a boundary wall. Nevertheless the House in the Grove is mentioned in 1789 as being in the

possession of William Benson Earle, of Salisbury, who " Holds a House and deal yard." For nearly 70 years from 1804 the premises were rented to a family by the name of Hayes, but whether or not they were actually occupied by them it is not possible to say. It may be that although the rent was paid by the Hayes, they let the House to those who obtained a licence, but nothing definite can be found to make the matter clear. One thing is certain, that the illustration shows an old house that possesses a feature adjoining the water front which has for many years been referred to as the " Spy " house, a small compartment 4' 0" by 3' 0" entered from the bar parlour. This little room extends beyond the front of the building, so that an occupant had a good view of the quayside in both directions, and when press gangs were operative could give an alarm to those on the premises, who took a chance of making good their escape by means of a long passage at the back of the House, leading into Queen Square. If, however, it was desired to hand over a prisoner, he was chained to the wall of the " Spy " house and given over to the gangmen.

A sketch of this way out, which is about 70' 0" in length, from the back of the Inn, is given on page 33. This haunt of seafaring men has been associated with Long John Silver in Robert Louis Stevenson's " Treasure Island," for many have seen in *The Coach and Horses* the famous Spy-glass. It is of course probable that Stevenson had this place in mind when in Chapter II he wrote, " I go to Bristol."

It is possible that the gable end shown in the illustration was an addition to the old building, and added when two or three extra rooms were required.

Little remains internally apart from a glazed china cupboard and a door, both in the same room on the first floor. The door lighting the passage contains nine panes, each filled with the centre portion of crown glass, so often referred to as " bottle glass " because of the well known blob. It is interesting to note that the panes are inserted in such a manner that they are only just over $\frac{1}{4}$ inch from the back of the door, a somewhat unusual treatment.

An old fireside settle is in the back room. Mostly of elm, it has been in use for many years. The seat, which is segmental in shape, is 1' 5 $\frac{1}{4}$ " high—about the usual chair height—and has three drawers under. The canted and shaped ends and the over-hang of the top are features one associates with furniture of this period. The width over all is 7' 0", the height 5' 2", and the back boards are $\frac{1}{2}$ " thick.

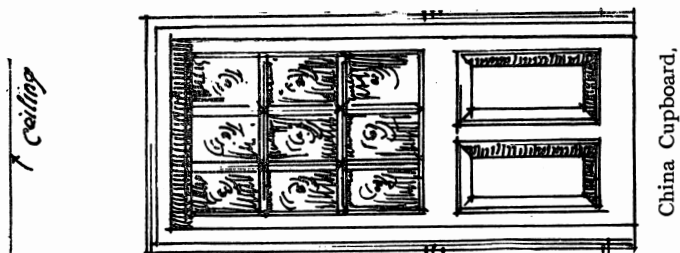
Recently some parts of the building have been altered, particularly the gabled portion towards Queen Square to the left of the sketch that shows a way out from the back of the Inn. The house,



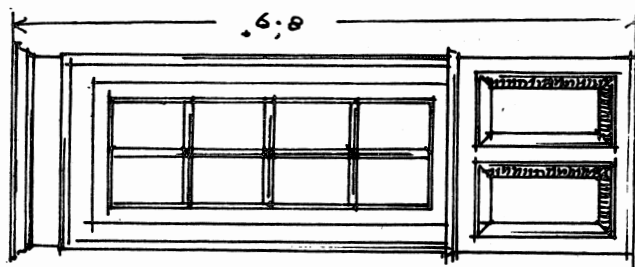
THE COACH & HORSES (The Grove).

Passage to Queen Square.

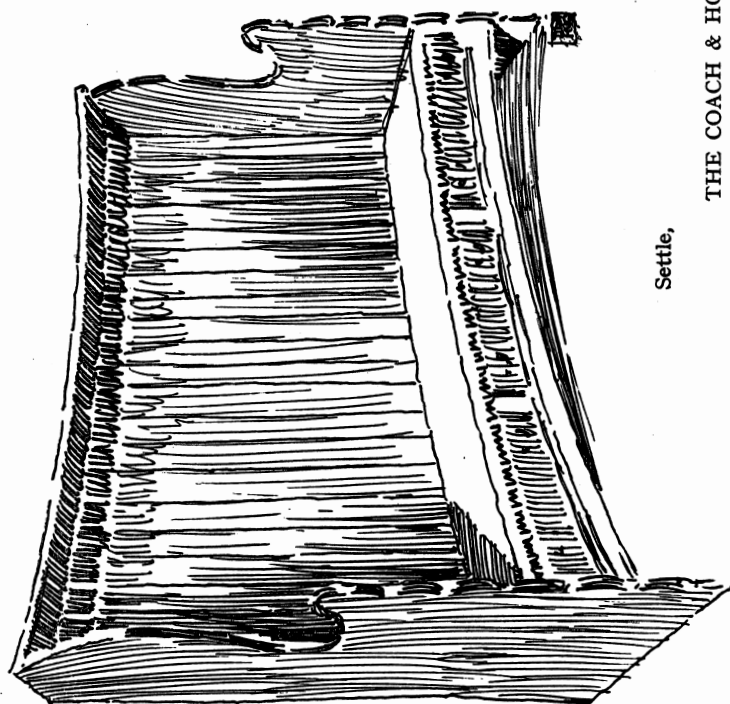
with its front towards the dockside, still retains an atmosphere associated with "those who go down to the sea in ships."



China Cupboard,



Glazed Door,



Settle,

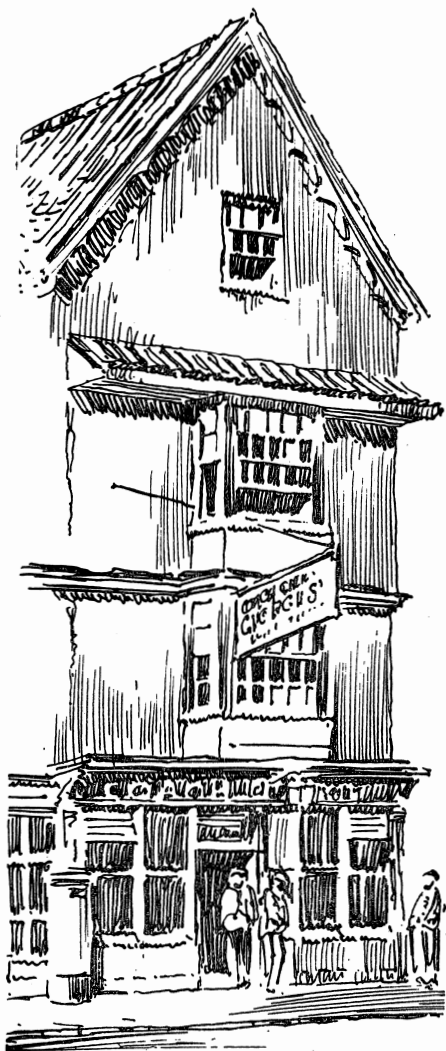
THE COACH & HORSES (The Grove).

THE COACH AND HORSES

The Coach and Horses at the end of St. Thomas Street, now virtually Victoria Street, occupies one of the four gabled houses that remain as evidence of the type of dwellings occupied by Bristolians during the 17th Century.

The Coach and Horses is mentioned in the 1851 survey, but it is hardly likely to have been in existence for more than 100 years. From the nature of the building it is evident that this public house was not built for its purpose but is another conversion.

This block of buildings with its bay windows and over-hanging tiled pents is typical of the work to be seen in the neighbourhood.



THE COACH AND HORSES (St. Thomas Street).

THE CORNUBIA

The Cornubia is in Temple Street, a thoroughfare that possessed more licensed premises than St. Thomas Street, for 170 years ago there were to be found at the least 18 Taverns and Inns. There appears to be no record when the *Cornubia* was first licensed, but a fair date is the middle of the 19th Century. The two houses over the portion shown in the drawing are 100 years earlier, and were built for a different purpose, so that the illustration indicates that a change has taken place.

The name is not familiar in this district, but at Hayle, Cornwall, there is an Inn bearing a similar title. The word, which is of Cornish origin, is a Latinized form of Cornwall, so one may hazard a guess that a Cornishman was the first occupant, or the name may have been taken from a ship.

It is somewhat rare to see a complete example of 19th Century work, as exhibited in the sketch. The window to the left of the drawing, with its characteristic small panes, is the earlier of the two, but the whole front is one worth preserving.

In the earlier form of windows the bars were moulded generally with an ovolo, which later was replaced by a section often referred to as a "lamb's tongue." Gradually the bars became thinner and thinner, until mouldings were dispensed with and as in the window shown to the right of the illustration, the vertical and horizontal members were stiffened by making the bars greater in depth and having the sides perfectly plain. The old fillet or flat member in front was done away with and replaced by a section that came almost to a knife's edge. There are numerous examples of this 19th Century treatment to be seen in Bristol as well as elsewhere throughout the country, but always a certain proportion of the panes was adopted. This may be a small matter to those who do not possess an architectural training, but to the trained mind it is of great importance.

One of Wren's favourite methods in order to obtain a pleasing proportion was to make the height of a window pane equal to the diagonal of its width. Thus windows became a unit of design, for voids and solids bore a relationship one to the other, and in a work of any importance this rhythm runs throughout the whole project. One of the best examples of this method may be seen in the Garden Fronts of Hampton Court Palace.



THE CORNUBIA.

THE FULL MOON

There appears to be some doubt as to which site housed Bristol's Oldest Inn. When Sayer prepared a map showing the City and its surroundings as he supposed it existed in 1250 to 1350, he marked the plot containing the *Full Moon* as one possessing "a very Ancient Hostellerie." The Greene Lattis, now the *Ruminer*, is mentioned as early as 1241, and as far as can be ascertained the ground occupied by the *Full Moon* in Stokes Croft is the second site that contained an Inn of any importance.

In neither case are there any remains approaching such early dates as those mentioned above. The oldest part of the hostelry at Stokes Croft is the building illustrated on page 40, showing a series of dormer windows lighting the first floor bedrooms. This portion is probably of 17th Century date.

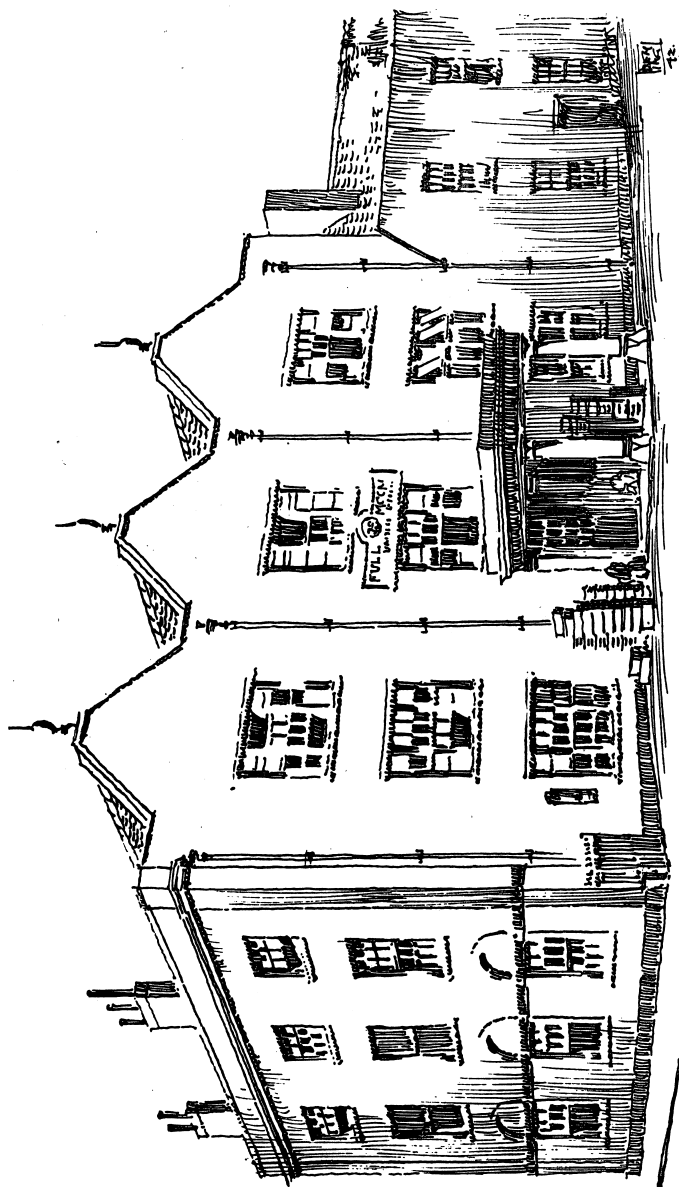
Many alterations were made to the main block during the 18th and early 19th Centuries, when externally sash windows replaced those of an earlier period, and the hospitable porch was added which travellers must have found of great service, as they could enter their vehicles—especially during inclement weather—without suffering unduly from the elements.

The house contains an excellent example of a 17th Century staircase, with its twisted columns similar in many respects to the stairs to be seen at *The Stag and Hounds* in Old Market Street. Unfortunately the work is so covered by paint and varnish that it is difficult to ascertain the nature of the wood, but in all probability most of the structure is of oak, and the stairs which at the ground floor are 4' 0" in width have 11" treads and 6½" risers. The 'going' is easy and not as exhausting as some shallow steps.

Some of the Bedrooms retain their cast-iron interiors semi-circular in pattern and typical of the period when bedroom fires kept alight for most of the night, as their design permitted the embers to fall towards the centre of the grate.

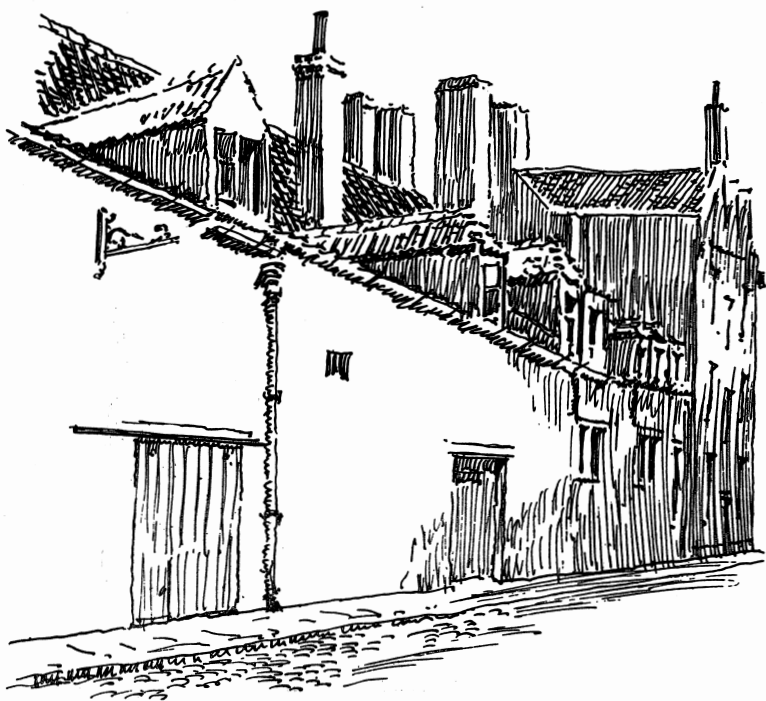
The two doors to the Coffee Room are interesting examples of the work in vogue during the early 19th Century. 3' 0" in width, 6' 9" in height and 1½" thick—each is six-panelled with its ovolo-moulding and raised or fielded panels towards the Hall side. Enclosed by beaded pilasters each 4" wide, there are few who would think of projecting the base ¾" to impinge upon the door face. So far as the author recollects this is the first instance he has seen of a projecting base minus the usual inner member. It is a detail that must appeal to the architectural profession.

On the quaint entablature over one of the doors and just de-



THE FULL MOON.

cipherable may be read, "This room is licensed for public music, singing and dancing." So one may guess that *The Full Moon* has seen many hectic times before and since the 18th Century, when



THE FULL MOON.

Side to Moon Street.

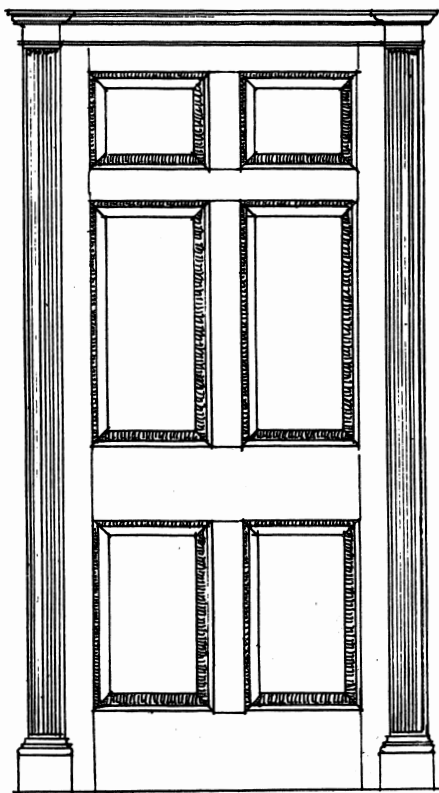
in 1775 the Inn-holder was Simon Shilstone. These doors and staircase are shown on adjoining pages, and details of both appear overleaf. The handrail to the stairs is 5" wide at the top, and in those days the width was at least useful to 3-bottle men.

The early iron archway—evidently the work of a local smith—at the drive-in from Stokes Croft is believed to be the only instance in Bristol of such a feature. Some of the stables and covered ways surrounding the Court were in existence until recent times.

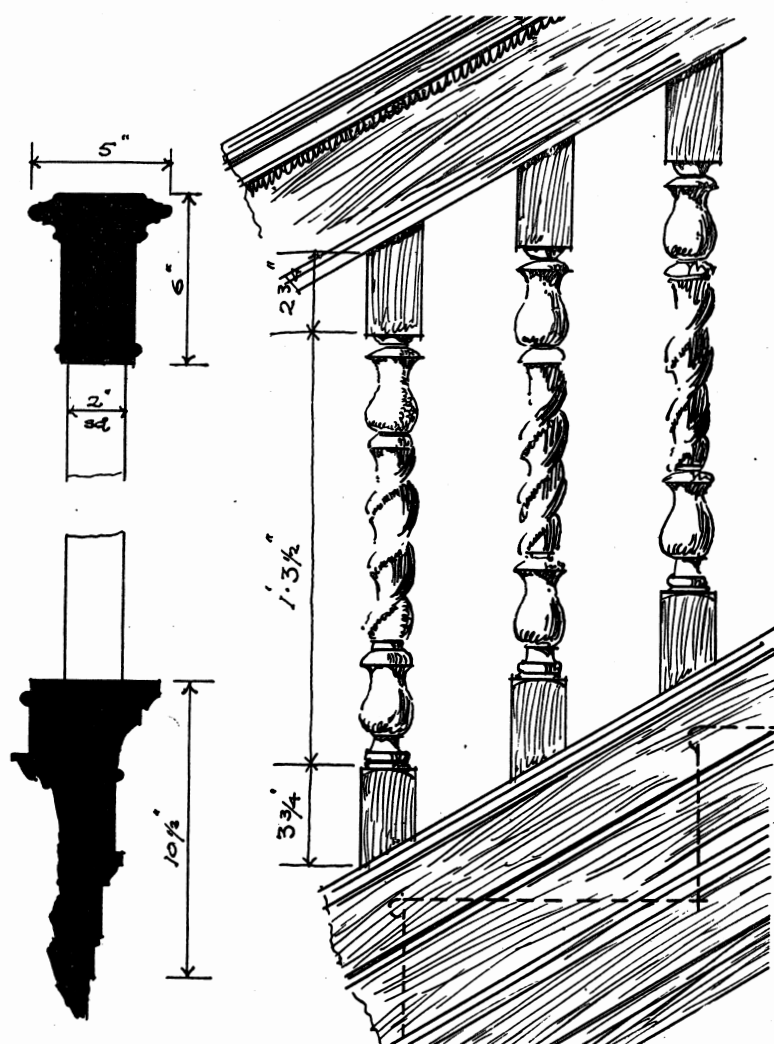
These premises, containing many bed-rooms, teem with the atmosphere of the days when stage-coaches, post-chaises, post-boys, covered wagons, and numerous travellers besieged the Inn and stayed a night or two before resuming their journeys to places in the country, for at that period unless it was essential to venture far after sunset, it was desirable to remain within.

When *The Full Moon* was erected it was the principal Inn adjacent to the old civic boundary, and from its position it must have been an establishment of great importance. Existing portions of the building indicate the extent of the hostelry, that once stood upon an isolated and extensive site.

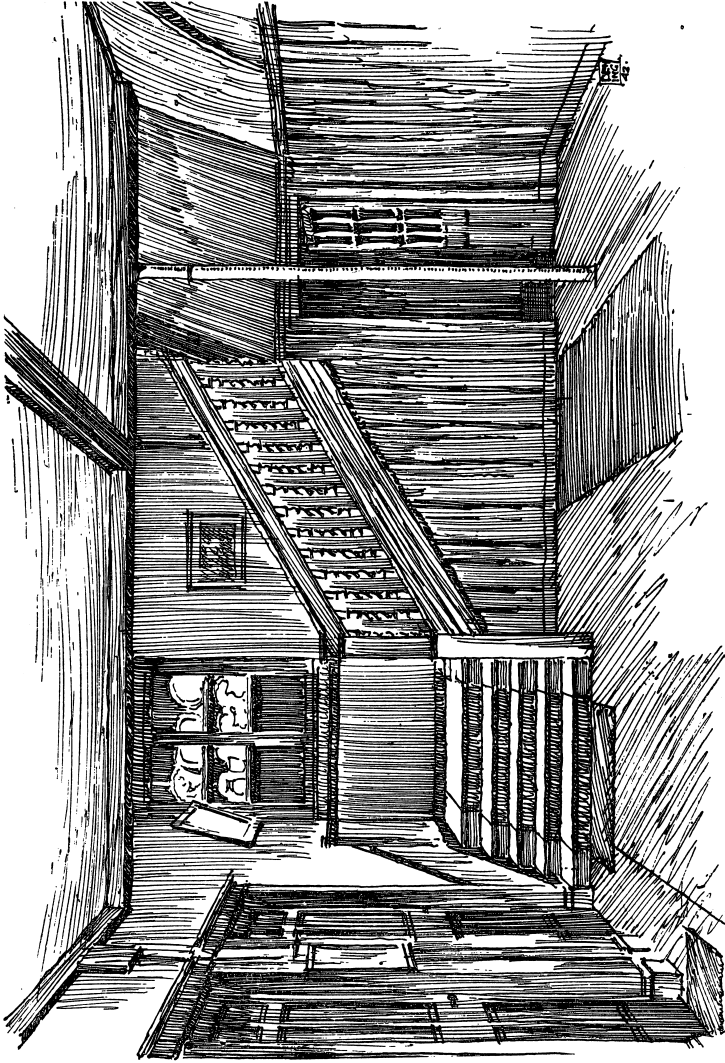
Although the Full Moon, the Half Moon and the Crescent are well known titles, the Sun is used more extensively—the Rising Sun in particular. Not only did the early hours of a day present a favourable omen to those about to commence business, but the greater light is associated with spiritual matters whereas the lesser is emblematic of things temporal.



THE FULL MOON
Door to Coffee Room.



THE FULL MOON,
Balustrade.



THE FULL MOON,
Entrance Hall.

THE GREYHOUND HOTEL

The Greyhound Hotel in Broadmead, erected in 1620, although retaining many of its old features, has at the rear undergone numerous alterations. It is one of the few Inns remaining with a drive-in. Once the scene of much bustle and activity, the famous bridge just within the left-hand archway depicted in the illustration on page 45 was not high enough to permit coaches to pass under to the stables beyond. It has been said that from this elevated position travellers were often supplied with drinks, and luggage was transferred to upper rooms, thus avoiding the early staircase which appears to have been difficult to negotiate.

From the drawing the upper part of the building adjoining shows, through a recent blitz, that the front is of timber construction. This building was once known as *The Birmingham Hotel*, previous to which it was *The Bell*, when in 1775 the victualler was Thomas Hare, and at that date the Inn-holder of *The Greyhound* was John Snell. Eventually both premises were taken over and became one establishment.

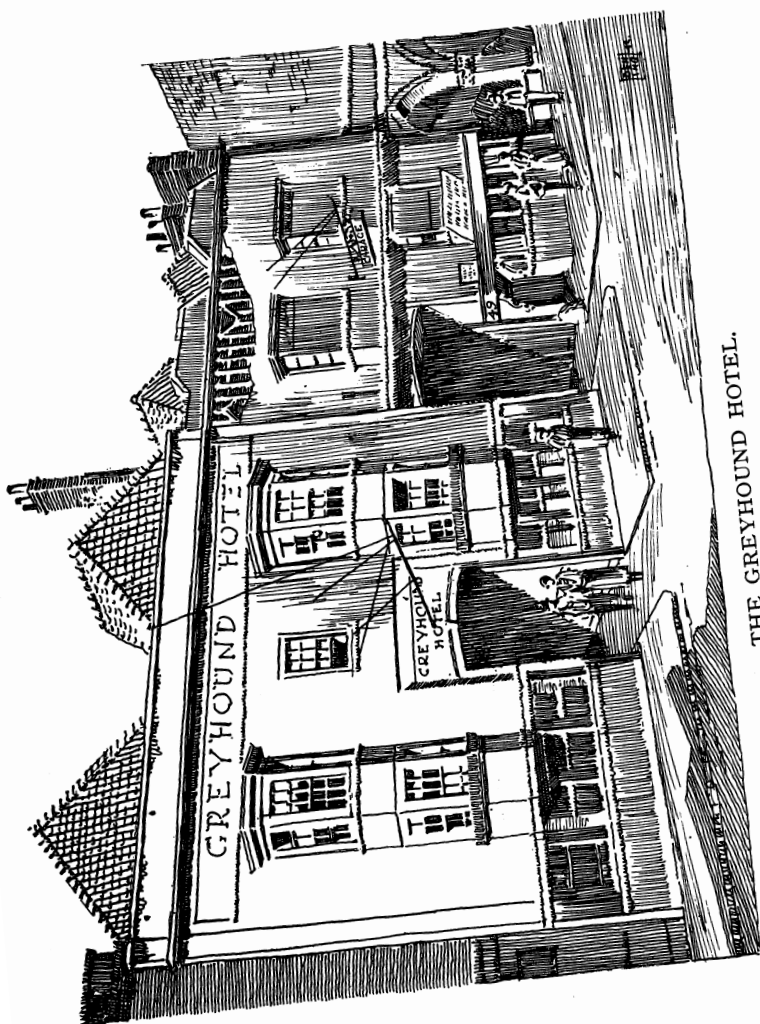
It is not possible to say at what date licences were granted, but from various references it is known that *The Greyhound* was of some importance in olden times. In a Bristol Guide of 1800 it is noted that many wagons set out from and arrived at the hostelry in Broadmead. For instance, Ruffles wagon from Chippenham came in on Mondays and left on Tuesdays; Miller ran a conveyance to Dursley on Wednesdays and Saturdays. There was a cart to Thornbury, but the days were uncertain.

The front, with its two bay windows lighting the first and second floor rooms, is mostly of 18th Century date, while the bays to the building on the right are a hundred years earlier.

In the sketch of the interior the passage way was originally open to the sky. Under the archway remains an iron bar from which various joints, etc., were exposed and kept in condition by a through draught. At the far end left hand corner immediately adjoining the entrance is a small room that undoubtedly did service as an office; but as a coach-office was within five doors it is more than likely that travellers obtained their tickets there, paying—as was customary—half their fares to their destination and the remainder when they boarded the coach.

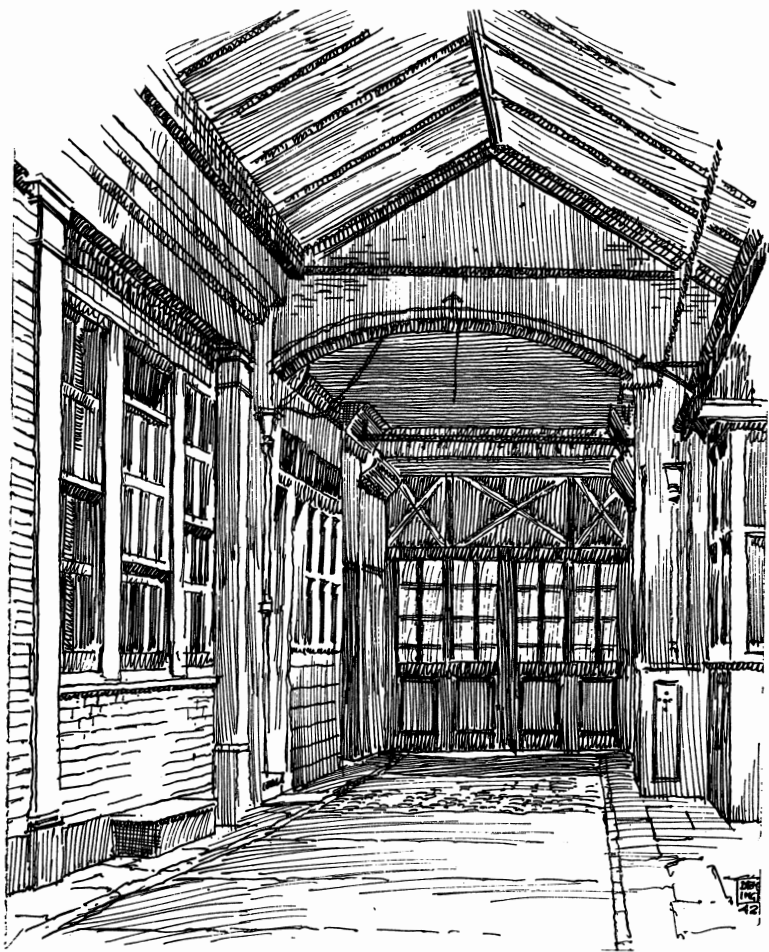
Although most of the internal fittings have gone, *The Greyhound* still retains its atmosphere of by-gone days.

While in Broadmead one should note that the great Turner was often to be seen when visiting Mr. Narrowby, an old friend of his



THE GREYHOUND HOTEL.

father's, who was a fishmonger and glue boiler and lived in a house that was pulled down to make a site for the recently blitzed glass



THE GREYHOUND HOTEL.

Entrance Hall.

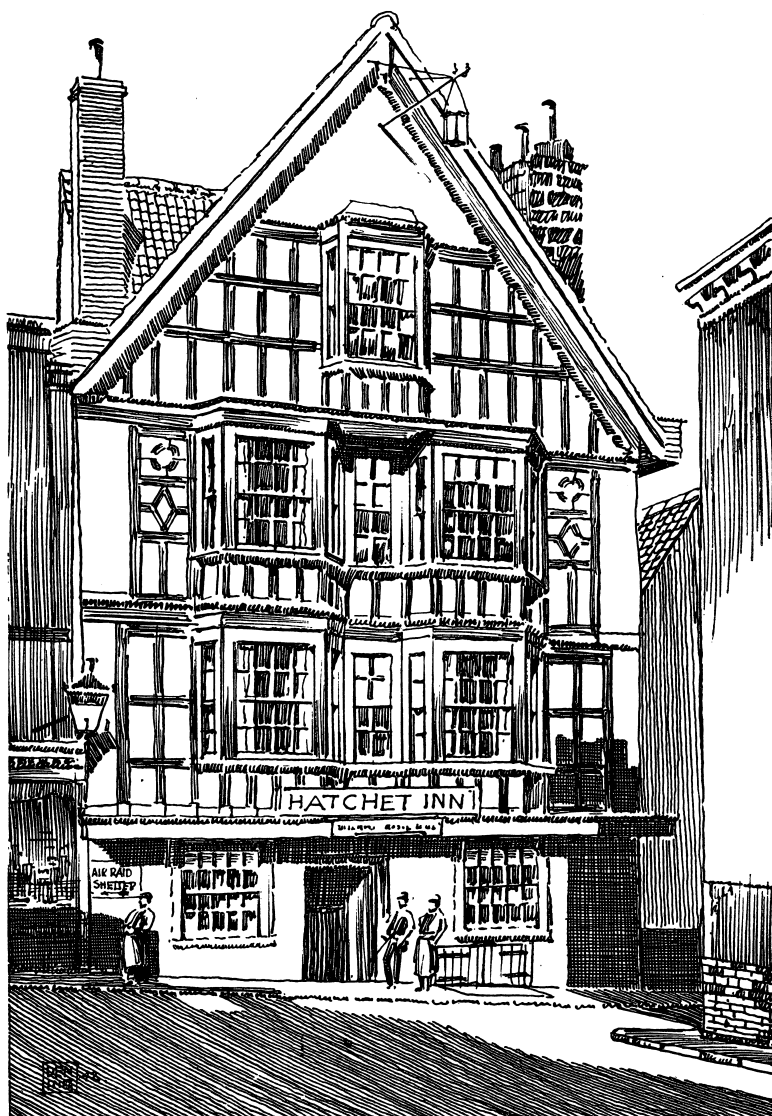
warehouse of John Hall & Sons. Turner and his friend must often have been seen at *The Greyhound*.

THE HATCHET INN

The Hatchet in Frogmore Street—originally Frog Lane—is from a structural point of view Bristol's Oldest Inn. Before Park Street (so named because of Bullock's Park) was built the Lane was of great importance and the chief way of driving to Clifton when it was an isolated village. For many years the front of this building was plastered over, but when some repair work was found to be necessary, it was discovered that beneath the skin of lath and plaster the 16th Century timber work was in situ. After a somewhat prolonged controversy with the Corporation, the setting back of the frontage was for the time being abandoned, and once again the old timbered front was exposed and the work restored under expert advice. The introduction of sashes in the 18th Century took place when sash windows became fashionable and replaced the former wooden mullions and leaded lights. Some of the earlier windows are in existence and may be seen in the gable end from the Yard at the back of the premises. The sketch indicates some of these windows. Adjoining the large tree in the foreground is the site of an outbuilding of some interest that was burnt out owing to a fire caused by incendiaries. Fortunately the author has a painting of this part which he did just before the catastrophe happened, and this shows a building with the upper storey timbered. Possibly coaches rarely appeared in the yard of *The Hatchet*, but country vehicles, stage wagons and various impedimenta must have caused great activity in the area that once had stabling for many horses.

Reverting to the front : the treatment of the five projecting windows over the Ground Floor is typical of Bristol work, and a similar arrangement was adopted in many buildings, most of which have vanished. The lowest floor sash windows were inserted when the premises were restored. These are on either side of the original entrance door, which—in spite of a tempting offer—remains, and is in its original position. The framework surrounding the twelve panels is heavily studded, but it cannot compete with the 350 nails in the entrance door of the Feathers at Ludlow.

It is, of course, possible that *The Hatchet* dates back to a period prior to the 16th Century, when it was reputed to have been built upon the site of a farm. The title is probably unique, but may have some reference to the implement used in tree-felling. In Larwood and Hottens' book on the "History of Signboards" there is no mention of such a sign, although the Index has 1,600 references. Apart from being mentioned in some doggerel rhymes, the author is not aware of the title Hatchet being applied to any other Inn.



THE HATCHET INN.

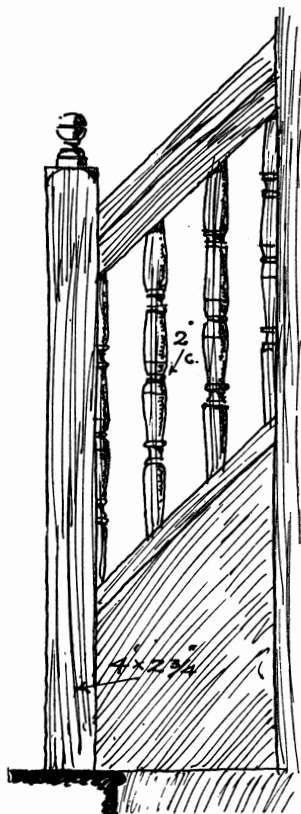
On the pavement to the right of the front illustrated, are the remains of the stone mounting steps that were originally in the yard, and a tablet records this fact. Possibly it is a matter of small interest that a portion of the lintel over the trap door to cellar has been cut away in order to give an extra inch or two to enable barrels to pass.

On the first floor in what in all probability was the coffee room there is a fine example of a 17th century ceiling that extends for the whole length of the front. Like so many plaster ceilings throughout the country, the only attention it has received for many years is a frequent coat of whitewash, consequently much of the enrichments have been obliterated. However, such work could be restored, for apart from those who know the ornaments, there are examples still extant in Bristol having similar details.

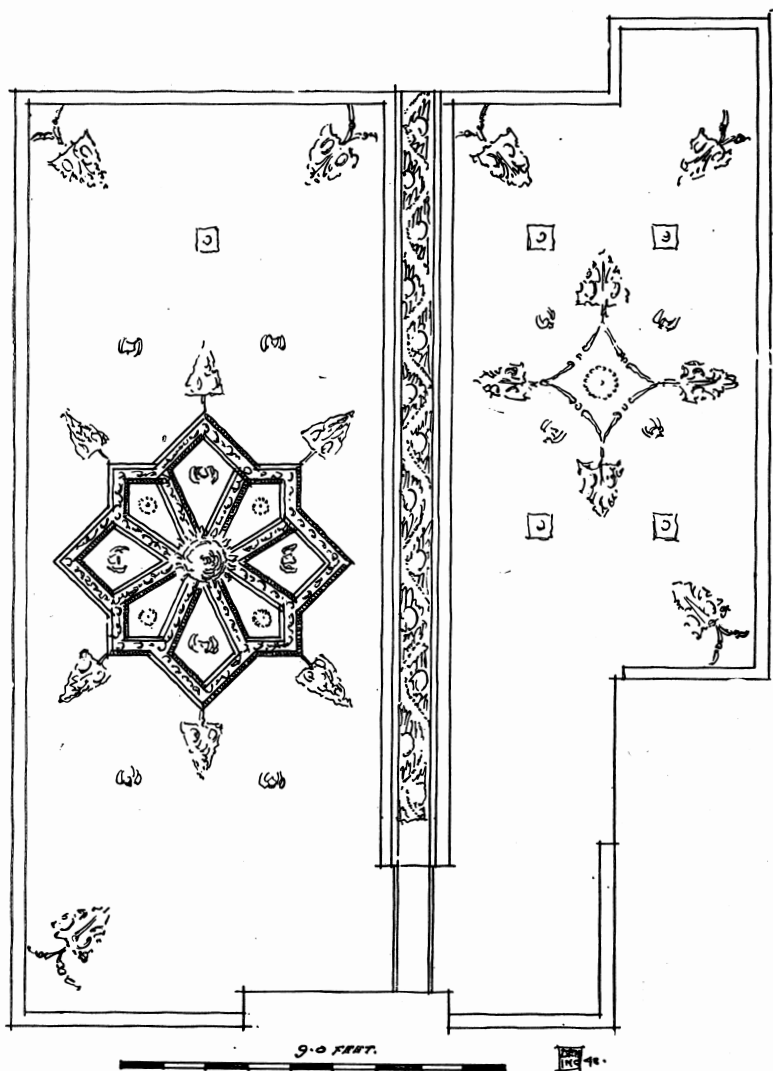
The beam that spans the room and carries the floor over is 22' 0" in length, and it is obvious from the uncovered chamfered portion that if one did not know the date of the ceiling, it certainly was an addition to the original building. There are also portions of an early staircase with its shaped balusters, and some old windows and beams, but apart from the matters mentioned nothing of much interest is to be found internally.

The old Inn was frequented by noted pugilists of the day, amongst whom may be mentioned one of the best known—Thomas Cribb, who was born at Hanham in 1781. Others included Jem Mace and Tom Sayers.

It may be of interest to some to know that prior to 1775 Samuel Maddock held the premises.



THE HATCHET INN.
Balustrade.



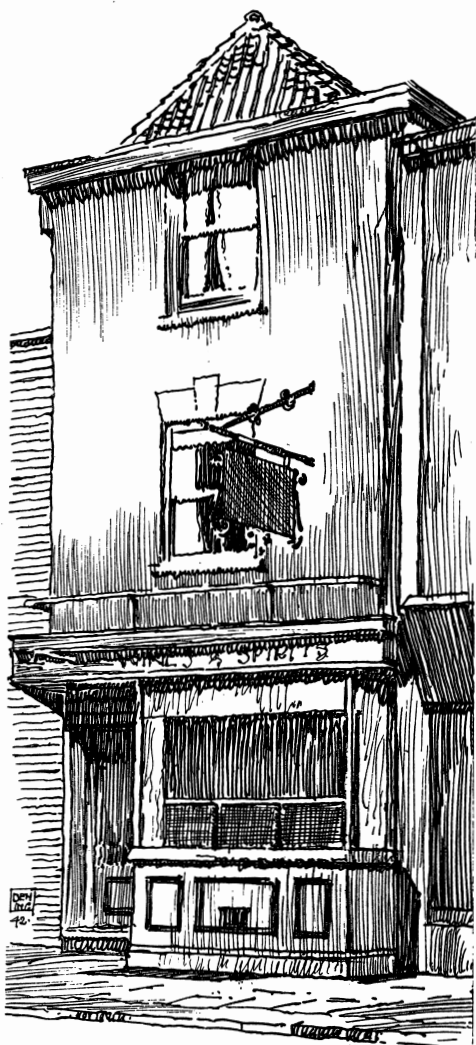
THE HATCHET INN,
Ceiling.



THE HATCHET INN,
From the Yard.

THE KING'S HEAD

The King's Head in Temple Street has every appearance of having been in existence for over 100 years, although it is improbable to have been erected for the purpose it now serves. The ground floor occupies an 18th Century building which once displayed its original brick-work, and over the entrance at the first floor level there was a projecting lamp, so familiar with Inns generally. It is worth while noting that a Tavern bearing a similar title existed in Stokes Croft, whose owner was also a bridle-cutter. In Temple Street almost every trade was represented. Glass makers and cutters and engravers resided here. Carpenters, joiners, vinegar and pipe makers, a school mistress and a pencil maker, are but a few of those who lived in this neighbourhood.



THE KING'S HEAD.

THE KING WILLIAM

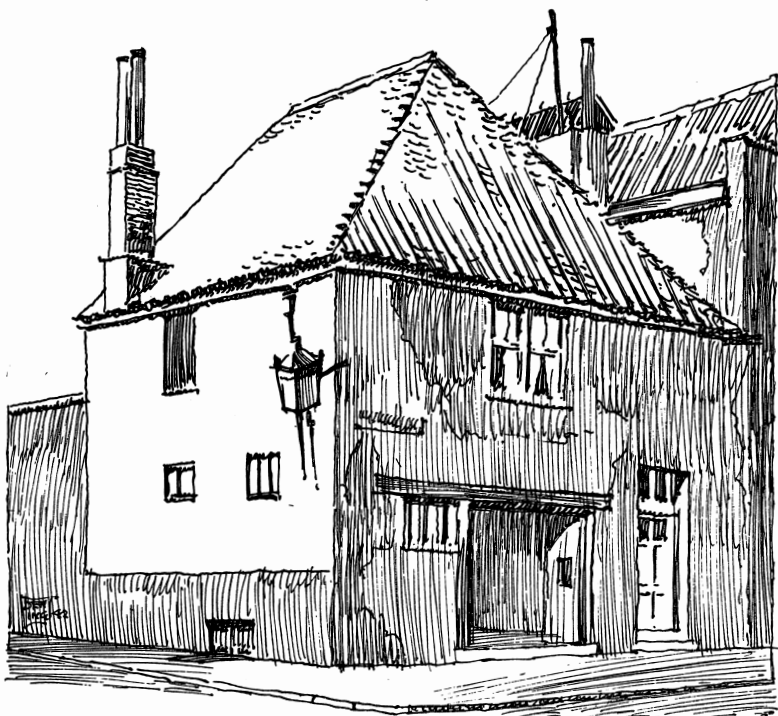
The King William Tavern is in King William Avenue, a short byway leading from King Street to Queen Square. The sketch was made in order to place on record an old house that no longer exists as a Tavern, for there seems to be little doubt about the building having been erected in order to provide a drinking establishment. Originally the public entrance was in King William Avenue, and the doorway was possibly under the small window to the left of the illustration. When the premises were first licensed it is impossible to say. From records one may guess that the original owner was a fit and proper person to supply ale and he must have possessed one child at least, for in those days strong objections were taken by the Juries, who would not issue a licence to those "having noe child." The premises, which are now devoted to other commercial purposes, are in a neighbourhood that was once a fashionable locality. In all probability, at the time when the *King William* came into existence it was the only licensed house between the Merchants Arms, or the Hole-in-Wall, at one end of King Street, and the Llandoger Trow at the other. Owing to its proximity to the Theatre Royal the premises must have had, in addition to numerous visitors, many who frequented the Old Theatre, where William Powell, the noted actor, read David Garrick's prologue on the opening night.

The illustration indicates a feature well known in Bristol and one that is used so extensively here. Almost without exception old pantiled roofs where hips occur are finished with pantiles upside down. This laying of pantiles with their backs exposed takes the place of something resembling a half-round tile, similar to that used on a ridge. There is no question as to their being watertight, and these inverted tiles with their exposed nibs add considerably to the æsthetic value obtained, in producing a broken and interesting line to a hip. It is curious that many architects of note have not adopted a pantile hip. Possibly the treatment has not met with approval, or it may be that some have not yet discovered the method; whatever the reason may be, some architects of repute have adopted this finish with great success.

Although one would expect to find in the first Bristol Directory some reference to St. Nicholas' Almshouse in King Street, the building is not mentioned. Dated 1652, this many gabled house was erected for the purpose of receiving poor women. On the first floor over the entrance doorway there is a room of much interest, having a coved and enriched plaster ceiling. Unfortunately a

great deal of the premises has been blitzed, but it is presumed that a restoration could be effected.

Across King Street and almost opposite the *King William Tavern* are the remains of the Old Library built in 1740. The fine front reminds us of one of the most interesting facades in the city,



HOUSE IN KING WILLIAM AVENUE.

No. 32 College Green, which was damaged so badly that it was pulled down. The principal room on the first floor of the Old Library contained a magnificent mantelpiece attributed to Grinling Gibbons. This superb specimen of craftsmanship is now in the Bristol Room at the Central Reference Library.

HOUSE AT LEWINS MEAD

In the absence of any definite information, it is believed that the house referred to above may have been *The Sugar Loaf*, owing to its position nearly opposite *The Mermaid* (pulled down many years ago). The author, although uncertain of the name, is convinced that the doors illustrated are those of an Inn and owing to their excessive height of sixteen feet many stage coaches and wagons piled high with luggage and various commodities have passed through this entrance into the stable yard beyond. Without doubt these doors are the finest in Bristol, and have come down through the ages with their original fittings. Owing to a recent blitz that destroyed the remaining portion of the premises this entrance is all that is worth recording.

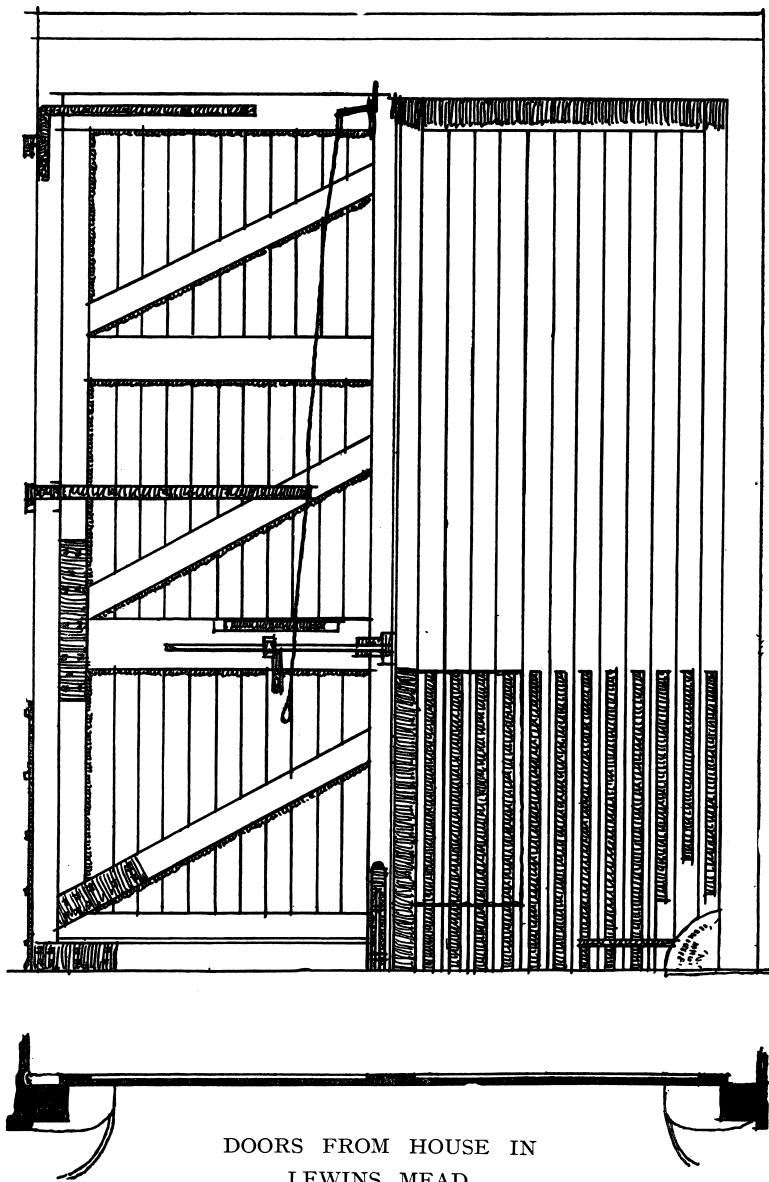
Twelve feet in width, the drawing shows half of the outside and half of the inside. Externally the doors are sheathed with iron strips $2\frac{1}{2}$ " wide and approximately 5' 4" high. The braces at the back are only $1\frac{1}{4}$ ", and as this is also the depth of the beaded boards the total thickness is $2\frac{1}{2}$ ". The half interior shows clearly the construction, and it is interesting to note that the boots or ostler, when locking up for the night, operated the bolt that enters the high lintel by means of an iron rod, the end of which slides into an iron plate.

Externally the entrance was protected by an overhanging roof, of which one truss remains.

Now in a state of decay, it is evident from the few scanty details that the Inn must have existed in the 17th Century.

Immediately adjoining and to the left of the entrance doors is an 18th Century House, now in a very dilapidated condition. Three storeys in height, the upper windows retain their original sash bars. At the first floor level there are three 19th Century iron balustrades that once surrounded flower boxes. Internally an entrance passage leads to a well designed staircase, but little of the structure remains. These premises, together with a large yard, are used as Offices and Storage by a well-known firm of paint manufacturers.

Lewins Mead was not only an ancient way but contained amongst its gabled houses many buildings of much interest, some of which, with their mullioned windows and leaded lights, were in existence within recent times when the art of photography was sufficiently advanced to enable records of them to be obtained. Now, apart from a few exceptions, the street has been rebuilt and contains buildings of a mediocre character, some of which have suffered extensively from enemy action.



At the far end, where Narrow Lewins Mead adjoins Christmas Street, there are two dwellings of interest, one of which displays an oriel window at the first floor level. Johnny Ball Lane with its cobbled way leads to the upper portion of a site once owned by the Franciscans, whose Friary was near to the ground where the Unitarian Chapel stands. In early days the proximity of the Monastery recalls that the chief order of this sect was to go into the highways and byways and preach the Gospel, so that the fore-runners of present day open air preachers were often to be seen and listened to in the old street.

Many pipe makers resided in the vicinity—half a dozen at least could have been found in Lewins Mead. In a comparatively short thoroughfare various tradesmen congregated, when seven or eight licensed houses supplied their wants. One is reminded of a changed atmosphere chiefly by such place names as Black Friars, White Friars and Grey Friars, the last passage way leading to a relic of the past presented by an old house at the top of the lane.

HOUSE IN OLD KING STREET

It is doubtful whether the drawing illustrating premises in Old King Street was an Inn or from time immemorial a Farrier's Yard, which was then and is now existing at the back of the building. The date of the building with its twin gables is 17th Century, and during a visit to Bristol by members of the Royal Institute of British Architects they thought it well worth a visit. Oddly enough Thomas Blandon, a farrier, had his forge in Old King Street at least 170 years ago, and if these premises were not occupied by him, the house must have been *The Bell Inn*. If however they were not licensed for the sale of strong drinks, beneath the archway must have passed a long procession of horses needing a farrier's attention.

Externally the front has undergone some alterations. The projecting oriel window at the first floor level has a small example of the work of a local smith.

In this old street were to be found many curious trades. Edward Smith was a Breeches and Glue Maker ; Charles Ricketts a Tide-waiter—otherwise a Customs Officer who boarded a ship in order to enforce Customs regulations ; while one Moses Rande was a Shagg weaver.

In the vicinity lived many weavers who possessed a Chapel at Temple Church, and were one of the most ancient guilds in the city, being mentioned in the reign of Edward I. " In all Towns," remarks Mr. Toulmin Smith, " the weavers stood at the head of the

craftsmen; and the contests of the handicraft class with the patricians for political emancipation and its victories were, above all, the struggles of the Weavers." In an order of precedence



HOUSE IN OLD KING STREET.

dated 1719 the Weavers occupied a second position, for they were to walk immediately following the company of Merchant Taylors. The Hall of the Guild originally stood in Temple Street.

At the corner of Old King Street and Milk Street is the Ridley Almshouse, (recently blitzed) founded by Miss Ridley and built in 1739. The tablet is interesting, for it sets forth that "Thomas and Sarah Ridley being Brother and Sister never married." In Old King street one also finds an early example of a Wesleyan Chapel, whilst opposite is a Methodist Chapel. Quite near in Charles Street there remains a house once inhabited by Charles Wesley, where he wrote many of his well-known hymns, and where his brother John often stayed when he visited and preached in Bristol.

THE NOVA SCOTIA HOTEL

This is an early 19th Century House in Nova Scotia Place. When the Civic Authorities affixed their Street tablet to the building they substituted an "O" in the place an "A"; thus the notice reads "Novo Scotia Place." Still legible, but almost lost to view, the name of the Hotel is on the grey pennant piers adjoining the archway, and one has the date 1811 cut into the stonework. It is evident that the Inn was built for its purpose and that the whole of the building shown in the illustration was erected about 1811. With the



THE NOVA SCOTIA HOTEL.

Projecting Lamp-holder.

exception of one portion containing a bay window—which is now a private house—the remainder is included in *The Nova Scotia Hotel*, but formerly one, if not both, of the double storied bays constituted a separate and second public establishment adjoining the water-side, where, like *The Ostrich*, seats are provided for those wishing to take their refreshment out of doors. The range of quaint Dock Houses opposite were built by the Docks Company in 1831, and the adjacent Cumberland Basin has for very many years been associated with the Irish Cattle trade.

With shipping in the vicinity the Inn has been the resort of seafaring men, and much dealing and bargaining has taken place in the old House. Possibly the yard beyond the low archway was



THE NOVA SCOTIA HOTEL.

more extensive than now—when it was crowded with numerous vehicles, especially upon the arrival of an Irish boat. At present



THE NOVA SCOTIA HOTEL,
The Yard.

it is little more than a rubbish tip, as seen from the sketch there are indications that the buildings to the right are far older than the

date given. Probably at the conclusion of the War when trade is once more normal the somewhat neglected premises will again resume their former activity.

Omitted from the sketch—to avoid confusion—there remains at the first floor level, facing the Dock buildings, one of the few projecting lamp-holders. A detail of this is shown on page 59. Of cast iron, with well known 19th Century leaves that relieve the monotony of the bars, the lamp projected 5' 0" over the pavement. The general treatment of the holder is similar to the one still in existence at *The Llandoger Trow*, which together with the projecting Inn Signs were such a feature of interest.

THE OLD ARM CHAIR

The Old Arm Chair at the corner of Guinea Street and Alfred Place is not mentioned in the 1775 Directory, unless—as was so often the case—its name changed. As far as can be ascertained the place has been licensed for over 100 years, and it is one of few that retains a tavern sign, for as shown in the drawing a wooden arm-chair is at the first floor level. The name is probably unique.

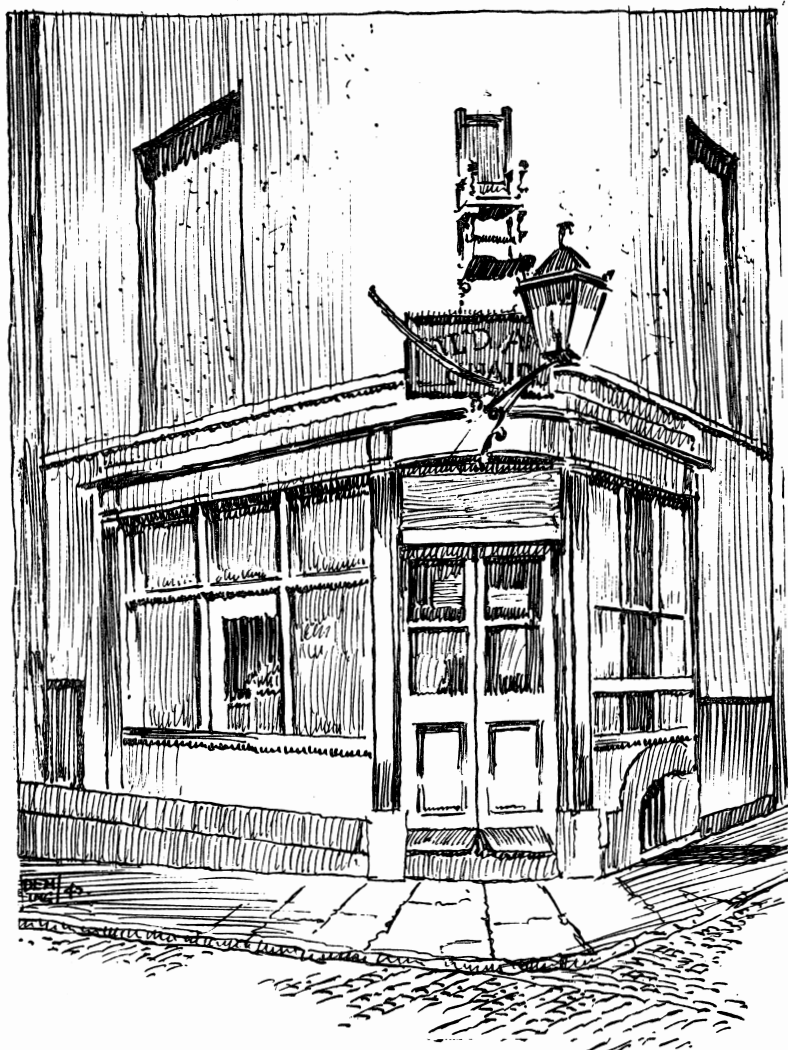
The building is of 18th Century date and the house now possesses an off-licence and in addition is a Grocer's shop. The reeded pilasters and upper moulding to the windows and door are of 19th Century date, and the general treatment of the corner entrance with its rounded portion over is familiar to one who studies the work of this period.

Unless a name has local associations it is customary to find many Inns bearing the same, or similar, titles, not only in the neighbourhood, but generally throughout the land. In a large town or city one often sees a number of hostelries with identical signs, sometimes in the same street. As Larwood and Hotten mention, "There is scarcely a town in the Kingdom that has not a Ship Inn, tavern or public house," and in seaside places in particular such a sign is met with many times, and often accompanied with an Anchor or some other familiar object.

It has been noted already that Bristol possessed a great number of Ships closely followed by the familiar Bell, a sign dedicated to the craft of Bell-ringing, and one of the most extensive names to be found throughout the country. Landlords often traded under Red or White Lions, Black or White Bears, Bulls and other creatures of many colours, and when certain features became popular, numbers were used.

There may of course be occasions where *The Old Arm Chair* has

been resorted to, but no reference to such a sign can be discovered. On the other hand there are numerous instances of Inns bearing the



THE OLD ARM CHAIR.

title of *The Old English Gentleman*, so that one would expect to find many Taverns relating to a piece of furniture in use every day.

Many Hostelries retain as their most treasured possessions the chairs occupied by such celebrities as Dr. Johnson and Charles Dickens, often guarded with the care necessary to preserve them from being worn out by the seats of others.

One can scarcely mention such a familiar article without recalling that Bristol was noted for the manufacture of clay pipes when they were used more extensively, and which unless they are filled with the familiar weed would be useless. Everyone knows the home of the Imperial Tobacco Co., though few can realize the enormous turnover of this noted firm.

THE OLD ENGLAND.

Territt's Mills, described as being near the upper part of Stokes Croft and close to the Toll House, were for snuff-grinding, another of the many industries practised in Bristol. In 1747 the premises were rented by Thomas Rennison, a thread-maker of Worship Street—now Bridge Street—who purchased them about 1764. On the site was a large pond much frequented by swimmers, which shortly after acquisition by Rennison was converted into a bathing pool. Circular in shape, it had a circumference of 400 feet, when it was advertised as "Rennison's Grand Pleasure Bath." Soon after this Bath came into being a smaller Bath for women was constructed, and *The Old England Tavern*—by which name it was then known—with its Bowling Green and Tea Gardens became a favourite rendezvous, not only for swimmers but others who indulged in high revelries for which the place became well known, principally no doubt because the Tavern was outside the city boundaries and not subject to civic restrictions, and from the fact that the landlord did everything possible for his habitués. Many times the mill was advertised to be let and one advertisement concluded with the words, "the Snuffmill continues grinding."

In 1916 the Baths were no longer used and in 1922 a portion of the site was sold for the purpose of increasing the property of the Colston's Girls' School—the remainder being put up for sale by public auction. Portions of the old Bath, later converted from a circle to an oblong, remain, and are now occupied by a commercial firm.

The illustration of the Old Tavern shows the building as it is to-day, much as it existed when erected; for externally, with the exception of the temporary black-out over the entrance door, no alterations have taken place since the 18th Century. Internally, the original fittings no longer remain, but the place still retains an

atmosphere of the past, exemplified by its old beams and general arrangement.

Fred Roberts, the Gloucestershire fast bowler, was landlord of *The Old England* for some little time.



THE OLD ENGLAND.

On the Bowling Green W. G. Grace spent a good deal of his time indulging in his favourite game. After a week's batting to Roberts' bowling, Grace created the record for a month. In a field adjoining,

the national pastime brought many onlookers to the neighbourhood, so from this instance alone the place became well known.

Quite near to *The Old England*, the Toll House with its gate occupied the space that is now an open area. In those days the neighbourhood required a "Charley's box" and at the lower end of Picton Street one sees a perfect example of a watchman's abode with two cells adjoining, which has been occupied since 1880 by a watchmaker of repute. One recalls a Charley's box that stood in Milk Street, adjoining the Ridley Almshouse, and which was removed some years ago. Also the watch box at the angle of Brunswick Square, recently pulled down, mainly on account of the adjacent Chapel being blitzed. The tiny place in Picton Street has undergone very little in the way of alteration. Apart from the watchman's quarters—when all was well with the night and the occupant could settle down once more or doze by his open fire—there are two vaulted apartments adjoining, each 12' 0" by 6' 0", that housed those recalcitrants who awaited their appearance before the presiding magistrates. The inner chamber has its iron studded door, but the other apartment has not only lost a similar door but its position has been blocked and some of the further end of the wall has been removed to give access to the shop. A window has been inserted to light the premises, that originally were top lighted from the roof—the method still existing in the inner chamber.

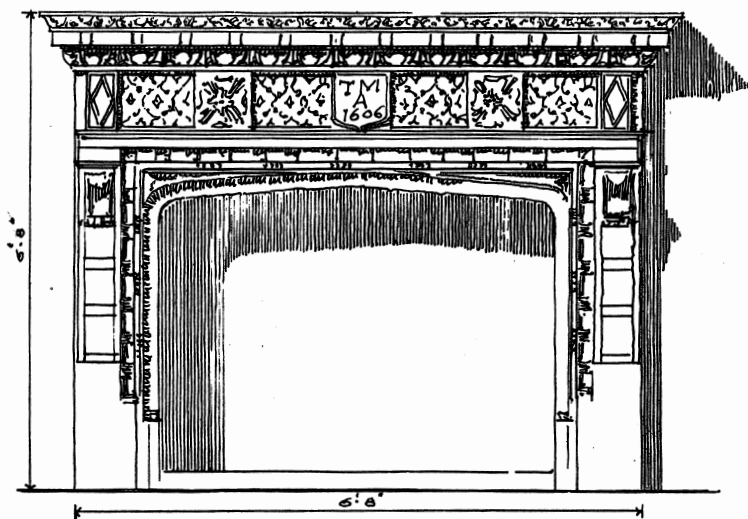
At the other end of Picton Street, once one of the main thoroughfares to and from the City, stands a quaint house, near to Stokes Croft corner, bearing a bronze tablet upon which are the words, "Sir Henry Irving Actor lived here." Sir Henry's father, Samuel Brodribb, lived and died in this House.

As Croft indicates a field it is reasonable to suppose that the land originally was in the occupation of a Stokes and that his name has been immortalized by christening the neighbourhood 'Stokes Croft.'

THE RISING SUN

Within recent years *The Rising Sun*—at the junction of Lower Castle Street and Ellbroad Street—has been re-built, but an old chimney piece has been preserved and is now in the bar parlour. An excellent drawing by the late S. J. Loxton, a well known Bristol artist, appears on page 267 of the late G. F. Stone's work dealing with Old Bristol. This shows the bar parlour with the Adam-and-Eve fireplace in position. The illustration of the Bath Stone mantel-

piece on this page is of one that was relegated to the back kitchen, and although of a later date, is now preserved in the bar parlour, it is superior to that illustrated in Mr. Loxton's drawing. From the initials and date of 1606 in the centre panel it is assumed that this relic of the past belonged to the owner of the premises before they were utilised as an Inn, for no trace can be found of the place being licensed at such an early time. The mantelpiece is of much interest. The design is of equal width and height, namely 6' 8", and in a very fair state of preservation. Just below the crowning member, which is enriched with the Acanthus leaf, the indentations are lines cut into the stone, and a similar treatment



THE RISING SUN
Fireplace.

also occurs on the side pilasters. The egg and tongue on the bed moulding of the cornice is not spaced equally and the enrichment is unusually wide, which shows the early introduction of this feature and the unfamiliarity of the mason who carved the work. Between the Tudor roses the panels are enriched with slightly raised and intersecting scrolls and with the remaining traces of Gothic the blending of the examples of two periods is intensely interesting. Over the fireplace portions of the Adam-and-Eve panels have been preserved.

The old front, with its inserted Georgian windows facing Lower Castle Street, has often been illustrated.

THE LLANDOGGER TROW

Another well known Inn is *The Llandoger Trow* in King Street, the thoroughfare laid out in the 17th Century which contains such notable edifices as the Theatre Royal, the Old City Library, the Coopers' Hall, and many other buildings of great interest ; in fact, King Street is the most interesting and historical street in Bristol.

The Inn referred to is one of five gabled houses, two of which have been blitzed and consequently pulled down. Built in 1664, the name has aroused some amount of controversy, but it is usually associated with Captain Hawkins, who on retirement named the house after his ship. Hawkins traded from the Welsh Back adjoining, which still has some old cannon used as mooring posts. It is not possible to give the actual date when the Captain took possession of the premises and converted this unit of the fascinating five houses into an Inn. In 1740 the premises were in the possession of Margaret Braine, who let them to a gunsmith named William Brown. In 1775 John Jones was the victualler, and two years later the house was occupied by Abraham Wiggonton, a tobacconist. In 1840 James Taylor Ball, a maltster, had the house. In 1870 Mary Hamlyn was the victualler and held *The Llandoger Trow*. According to civic documents the Inn is not mentioned before this date, but from other evidence it is clear that when the premises were in the possession of John Jones in 1775 they were known as *The Llandoger Trow*.

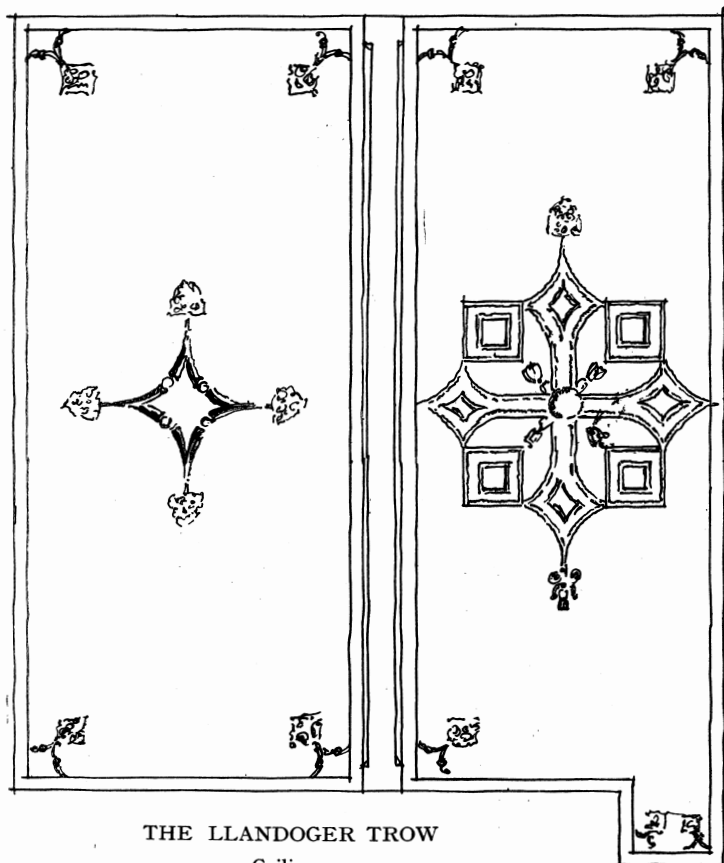
The Llandoger Trow, like the Coach and Horses in the Grove, has been associated with Stevenson's "Treasure Island," and some authorities have seen the celebrated "Spy glass" suspended here, just as others have at the Grove. There is, however, no doubt about the Inn having been visited by many notable characters. Here Alexander Selkirk met Daniel Defoe of "Robinson Crusoe" fame, and to-day it is easy to conjure up such names as Captain Edward Teach, the terror of the American coast ; Woodes Rogers, who became a hero for his various raids on the Spanish coast ; and some of the most notorious pirates for which Bristol was noted.

Externally the half-timbered front is one of the most notable to be seen in the City. The original entrance door (similar to the one at The Hatchet) is now in a passage way. The remains of 17th Century woodwork on the ground floor facing King Street indicate the nature of the character imparted to this row of gabled houses. Originally *The Llandoger Trow* had some projections on the return to Queen Charlotte Street, and it is one of the few Inns retaining its ironwork over the pavement for supporting a lamp.



THE LLANDOGER TROW.

The plaster ceiling on the first floor is very similar to that at *The Hatchet*, but the cross beam is not enriched and the span is only 18' 3" compared with 22' 0" in Frogmore Street. The centre piece with its four squares is identical with the design of one at Barton Hill Nursery School, which, as noted, is in such an excellent state



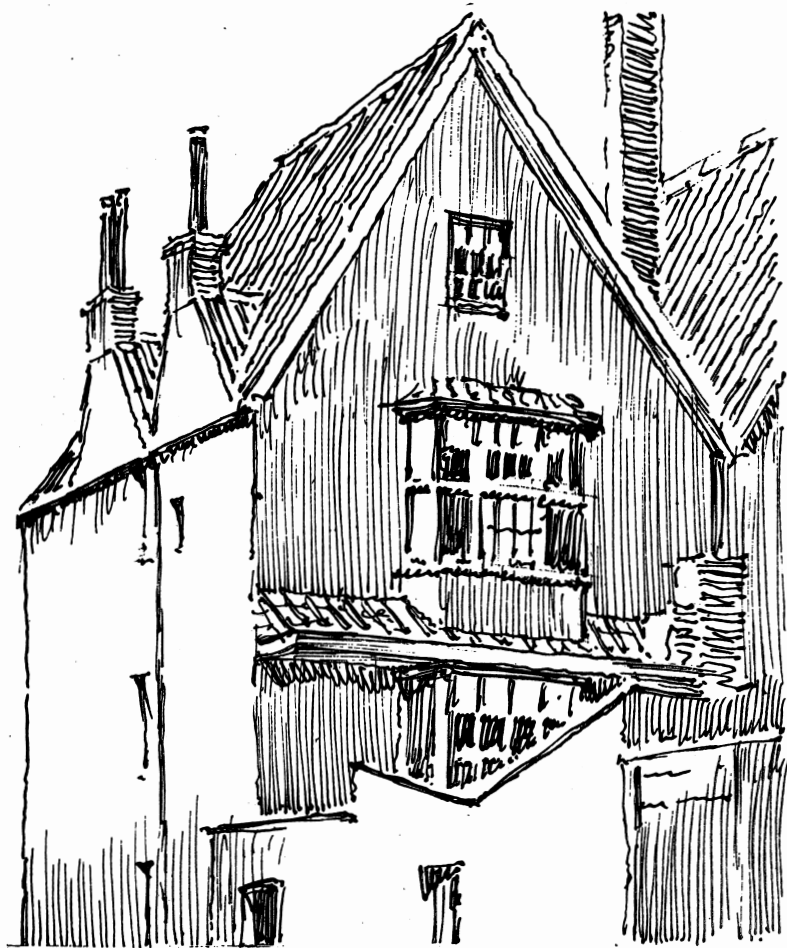
THE LLANDOGER TROW

Ceiling.

of preservation. The introduction of the curved portion in the angles and in the adjoining panels at *The Llandoger Trow* and at *The Hatchet* are typical of work to be seen in the City.

The original oak stairs connecting all floors are 3' 1" wide and contained within an area of 11' 0" by 8' 0". A detail shows the well shaped balusters with newels and handrails, both of which are out

of timbers $4\frac{1}{2}$ " square. Owing to the stairs being somewhat cramped the risers are $7\frac{3}{4}$ " high, resulting in a steep ascent. As, however, there are three flights to each floor no awkwardness is experienced.

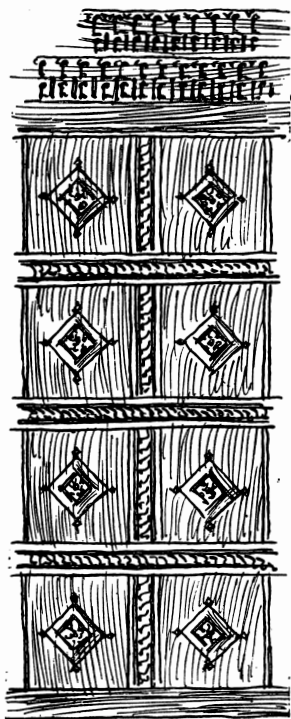


THE LLANDOVER TROW

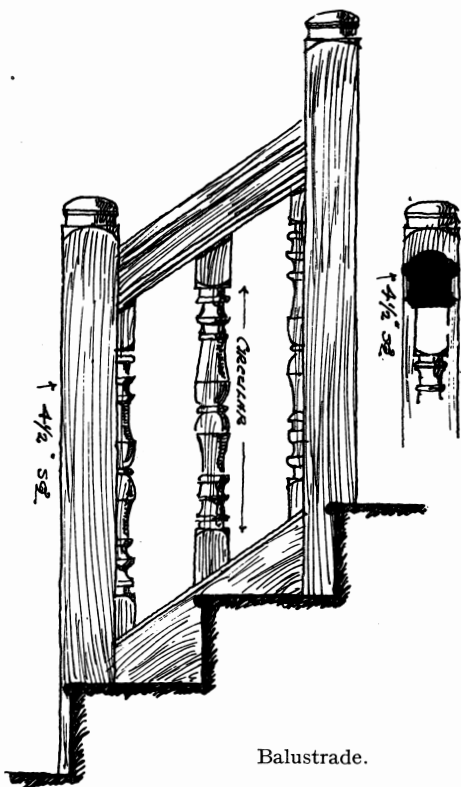
The Back.

There is a small amount of oak panelling, with its roughly chiselled incising, now relegated to an upper room. Doubtless the Inn was once furnished with a great deal of panelling of this nature.

In the bar the plaster ceiling is still black. It has been said that this ceiling once contained some good paintings depicting ladies somewhat scantily attired, and that when the Inn was kept by a fascinating widow she was so annoyed by some seafaring men looking at the women depicted instead of at herself that she had them wiped out by means of a black coat of paint. As, however, the ceiling contains modelled enrichments, the paintings must have been of odd shapes and it is difficult to believe the story.



Oak Panelling.



Balustrade.

In this room and the parlour adjoining there are many playbills dating from 1806 connected with the Theatre Royal. Amongst those who visited *The Llandoger Trow* are the names of Henry Irving, Kate Terry, Wilson Barrett, Beerbohm Tree, and Judge Jeffreys. For many years the Inn has been the frequent resort of well known people especially theatrical folk when visiting Bristol, and the Theatre Royal in particular.

THE OSTRICH, GUINEA STREET

This Inn was in existence in 1775, when Jonathan Marn was the victualler. At that date there was an Ostrich in Old Market Street, where the landlord, Robert Broom, was also a blacksmith. The Ostrich on Durdham Downs—where a house now stands—was a favourite resort of the gallants of the time when cock-fighting and other sporting events were customary. This house fell into disuse and was demolished when the once fashionable Hotwells ceased to exist as a Society centre, and the Long Room and other places of entertainment were patronized by visitors, which often included those of noble birth.

In olden times one usually associated the famous bird with a shop, rather than an Inn, for it was usual to display a sign of an ostrich where feathers could be obtained.

Apart from some alterations to the sash windows, the front of the present building is very much as it was originally, although there is a curious introduction over the door and window heads that is not of the period one associates with work of the 18th Century. The illustration shows a portion of the benches still used—especially during the summer—by frequenters of the Inn; a foreign custom often to be seen in England, of taking one's refreshment in the open. Owing to its proximity to the waterside *The Ostrich* was the resort of sailormen, and it is more than likely that much could be consumed on the premises that could not be obtained elsewhere.

Internally, the original fittings have gone, and not long ago the old fireplace in the bar parlour was replaced by a modern one entirely out of keeping with its surroundings.

On the ground floor at the back of the entrance passage is a small chamber hewn out of the sandstone. Redcliff in the immediate neighbourhood is noted for its subterranean caves discovered in 1866-67, when surveyors were engaged in laying out a line for railway traffic. The caverns may have been used by smugglers, and it has been stated that they may have contained slaves and kidnapped people. It is, of course, possible that these extensive underground workings contributed some of the material used in the manufacture of glass, for which Bristol was noted. As the existing chamber at *The Ostrich* has no connection with the caverns mentioned, it is not likely that such work would have been undertaken solely as a store, so that it is feasible to suppose that a secret entrance gave access to a hiding place for goods that had escaped the Customs authorities.



THE OSTRICH

THE RHUBARB

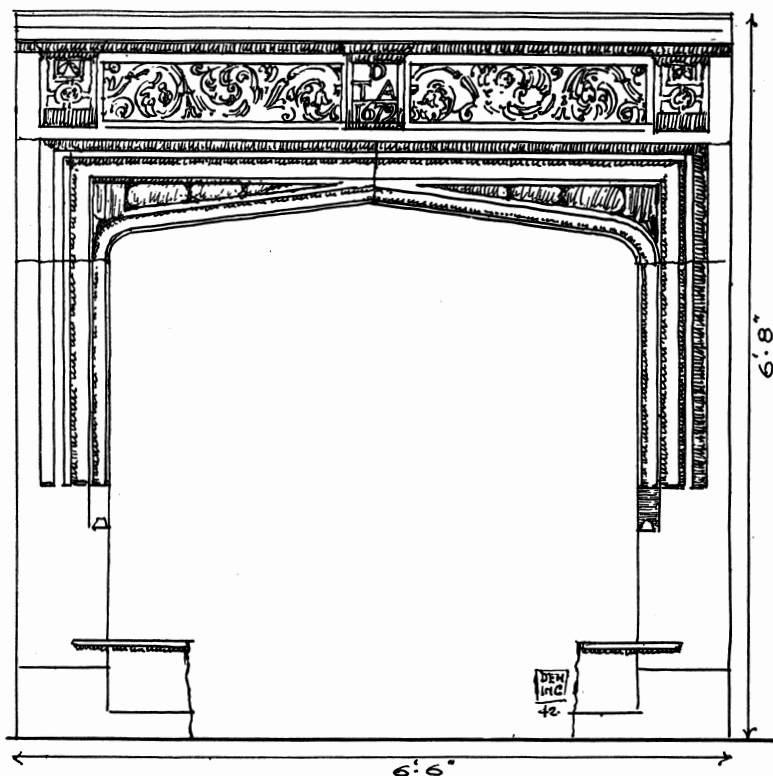
This house, which has long been known as *Ye Olde Rhubarb Tavern*, is in Queen Anne Road, Barton Hill. For numberless years the district has produced rhubarb, and it is believed that the Tavern derived its name from the land adjoining where this plant was, and still is, grown. It is impossible to say for how many years a licence has been granted to this place of refreshment.

From the front one would not expect to find a mantelpiece as the one illustrated on page 76. Like so many Inns, a 17th Century domestic house was taken over and converted to its present-day purpose, and immediately at the back of the Tavern is the stone mantelpiece bearing the initials D.T.A. and the date 1672. The initials stand for Thomas A. Day who possessed this country house, and who in 1687-8 was Mayor of Bristol, succeeding in the office Richard Lane, whom James II thought fit to remove. It is more than likely that Thomas Day was at the Guildhall when Judge Jeffreys made his notorious charge in 1685. Later, as Sir Thomas Day, Queen Anne dined at his town house. The combination of the last flicker of Gothic work with the introduction of Classic details in the frieze over is of interest. Apart from many coats of paint the fireplace is well preserved and an interior has been fitted for a fire.

Through some of the occupants of the bar parlour the author was asked to see a ceiling in Barton Hill Nursery Schools (almost opposite). Here again a fairly modern brick exterior was somewhat bewildering, but it was found that the building contained an excellent example of a plaster ceiling that has been most carefully preserved, and in all probability is one of the best pieces of work of this kind in Bristol. The general arrangement and the centre piece, in particular, is a facsimile of the ceiling in the Llandoger Trow and very much like the one at The Hatchet, so that it is evident that a stock pattern of good design was used, and the work was by a local craftsman capable of introducing his own individuality. This ceiling is part of a mansion that belonged to the father of Sir John Hawkins, who was Mayor when Queen Anne visited the City in 1702.

It is worth while recording that before recent blitzes destroyed so much of St. James Square in the Barton, it was one of the finest examples in the country of the Queen Anne period. Plaster ceilings were first introduced into England by Henry VIII, who imported Italian workmen to execute them, after the manner of the heavily moulded work seen in some of the Italian palaces.

Plasterers were soon employed upon enriched plasterwork in some of the great houses, and those who assisted them readily mastered the new art. In the method first adopted, laths of oak were of some thickness and reeds or some type of straw was used as a foundation. In later work, laths became much thinner and a large amount of long and clean cow-hair was used in the mixture. This was



THE RHUBARB.
Stone Mantelpiece.

increased enormously, when masses projected below the normal level. Englishmen soon introduced their own details into their work, and although not so elaborate as foreign examples the result was none the less effective. Ceilings were so constructed that with the adhesive quality of hair, many lasted for 200 to 300 years without shewing a crack.

THE ROYAL OAK

At the upper end of St. Thomas Street, in the vicinity of St. Mary Redcliff Church, there is an 18th Century building at the East angle where St. Thomas Street is crossed by Portwall Lane. From its termination it is more than likely there was an additional building in the area now an open space. Nearby was Pile Street School, the front of which has been recently re-erected—preserved in memory of Chatterton, who received his early education there when his father was master. The elder Chatterton was also a verger at the adjoining Church. Unfortunately he was of a somewhat grasping disposition and bore the unenviable reputation of being a loose liver and one addicted to convivial habits.

In a dwelling at the back still existing, a stone tablet with incised lettering has the following: "This House was erected by Giles Malpas of St. Thomas Parish, Gent, for the use of the Master of this School. A.D. 1749." Thomas Chatterton was born on 20th November, 1752, three months after the death of his father. Like Queen Elizabeth, the sacred edifice of St. Mary appealed to Chatterton, who wrote, "Stay, curious traveller, and pass not by, until this peerless pile astound thine eye." A monument unworthy of the Boy Poet is on the ground at the North East of Redcliff Church.

The house referred to above has been a valuable asset in determining the title of the first illustration in this book—that of *The Apple Tree*, a name lost to present-day memories. The premises illustrated on the adjoining page indicate 18th Century work, and the place, which doubtless was erected as a private dwelling, was before 1775 granted a licence—when it was known as *The Royal Oak*.

There was another house bearing this sign—at Redcliff Hill—which is not far distant.

David Cox painted a Royal Oak for an alehouse in Wales. The title is of course connected with the Merry Monarch, Charles II, and his escape at Boscobel, a sign that continued to be used for some 200 years after the King's demise.

From the first Bristol Directory it is sometimes difficult to ascertain the precise position of various places mentioned, for during his journeys through the city Sketchley failed to indicate in which direction he was walking, and owing to a later re-numbering the houses do not coincide with those set forth in the first guide. Nevertheless the production of this early document is of great value, and one finds that prior to 1775 the licensee of *The Royal Oak* was one named James Bishop. Few would recognise the existing building with its early associations. Apart from the house having

been for many years let as tenements, there is definite information relating to the above and the author recently met an old inhabitant



ONCE THE ROYAL OAK

who can recall the numerous visits he paid to *The Royal Oak*, which for something like 140 years added to the many licensed premises in St. Thomas Street.

THE RUMMER

In All Saints' Lane, a narrow passage way leading from Corn Street to the Markets, *The Rummer* is on a portion of the site formerly occupied by *The Greene Lattis*, mentioned as early as 1241. The Greene Lattis was so named because of the prominent use of the colour on lattices, windows and door posts of the Inn. Succeeded by The Abyndon the hostelry took its name from Henry Abyndon, who owned the premises and was a distinguished musical genius. Later it was known as the Jonas. About 1565 the premises were again re-named The New Inn or The New Star.

Undoubtedly the site contained one of the oldest hostelries in Bristol and one of the three principal Coaching Establishments, the two others being The Bush in Corn Street—long demolished, and immortalized by Dickens—and the White Lion in Broad Street, now replaced by the Grand Hotel.

Originally the Greene Lattis and later Inns ran through to High Street, where they had their chief entrances. In addition they could be approached from St. Nicholas Street, and also from the side now All Saints' Lane.

When the Exchange was erected in 1743 with its attendant flanking buildings, the architect—John Wood, of Bath—set back and rebuilt the front of *The Rummer*, and contrived an approach from the Markets—which he also designed. Wood was probably responsible for the newelled staircase in the Inn, but most things of internal interest no longer remain. Two of the most treasured possessions of the landlord are an early specimen of a Rummer in wood and metal, that was once a sign and probably had an external position, and an Act of Parliament Clock (still to be seen in some country Inns), dating from about 1680, that has for years shown the passing hours to numerous travellers.

The coach office of the older Inn was in High Street, where a balcony was erected from which, no doubt, many political speeches were made.

When mails were first conveyed by coaches in place of post-boys the first coach left London at 8 in the morning on 8th August, 1784, and arrived in Bristol at the High Street entrance at 11 p.m. Nearly 60 years later, on 21st October, 1843, the last four-horse Stage made its final journey between London and Bristol.

Many notabilities stayed at the hostelry. Queen Elizabeth is said to have "rested" at the Inn, and Charles I, Charles II, William III and Cromwell slept in the old place.

In Mathews' Guide to Bristol there is an interesting list of coaches

to London, Wales and Birmingham, all of which started from *The Rummer Tavern*.

Preserved at the Art Gallery, from "Ye Almsyshowse" in Venny Lane, is a portion of oakwork with quaint lettering that records :



THE RUMMER.

"That we may pray while we have —." The last word is missing, for some years it must have been built into a wall dividing an early Inn from the Almshouse. From this example with indications of "Drops" on either side—it is more than likely to have

spanned a passage way that led to the Conventual Building at the side. There is no sign of a door having been attached to this timber work, but from the actual design it is likely to have been a way through and possibly in the open.

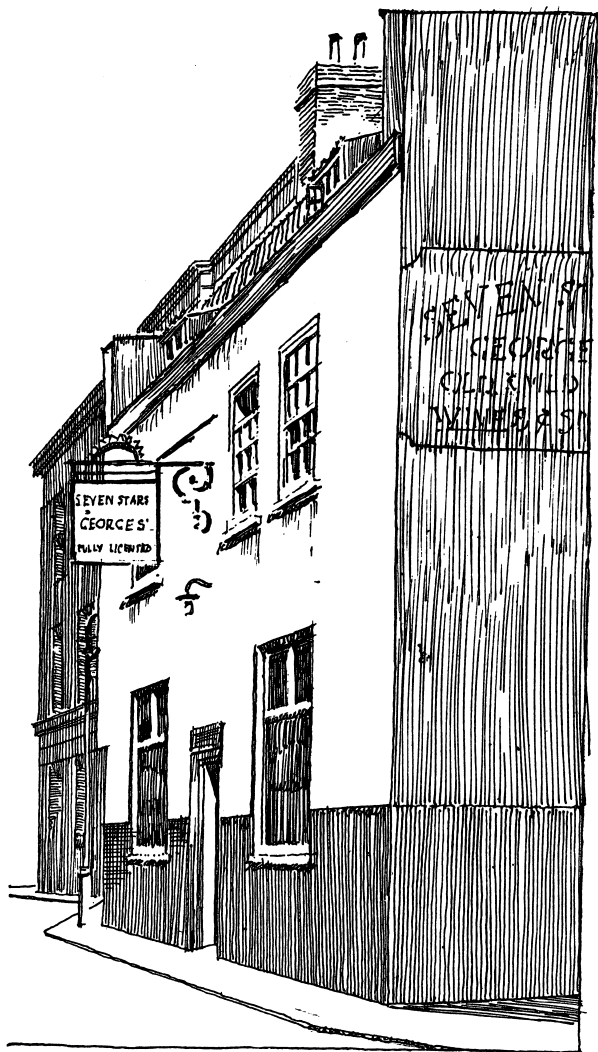
THE SEVEN STARS

In a narrow lane leading from St. Thomas Street to Redcliff Street, *The Seven Stars*, as existing, has practically no area at the back, but originally it possessed an extensive yard. It was here that Thomas Clarkson learned a good deal from the landlord—one Thompson—who showed the abolitionist some of the haunts frequented by seafaring men when the slave traffic was rampant. Clarkson was in Bristol in 1787, when he visited *The Seven Stars*, but it is curious that very little information can be obtained relative to an Inn that must have had an early foundation. It is reputed that those interested in the wretched traffic met at the house, and slaves of both sexes were bought and sold on the premises. It is recorded of Judge Jeffreys that when the matter was brought to his notice he rated the Mayor and Corporation for being involved in such a hateful business.

Further it is interesting to note that previous to Clarkson's visit Neville Bath of Redcliff Street, at the Sign of the Golden Urn, published a trade catalogue with a delightful frontispiece setting forth the numerous articles he had for sale as a Cutler, Hardware Merchant and Toyman. The concluding sentence says: "Boxes of Gold Weights and Scales for the African Coast, Articles suitable to the African trade." From other evidence the goods he could supply were obviously connected with the traffic in slaves.

It is odd that no mention is made of *The Seven Stars* as existing in 1775, for the building was certainly standing long before that date, when there were three other Inns or Taverns having a similar sign—one in Leek Lane, one in Prince Street, and one in Penn Street, so named in memory of William Penn, the founder of Pennsylvania. Here in 1752 the Tabernacle was opened by George Whitefield where in 1771 Rowland Hill began his preaching.

The Seven Stars is another example of a tiny Inn, undoubtedly built for the purpose. Some sash windows have been introduced in the front that faces a restricted area, but structurally the building is as originally designed, though little of interest remains internally.



THE SEVEN STARS

STAG AND HOUNDS

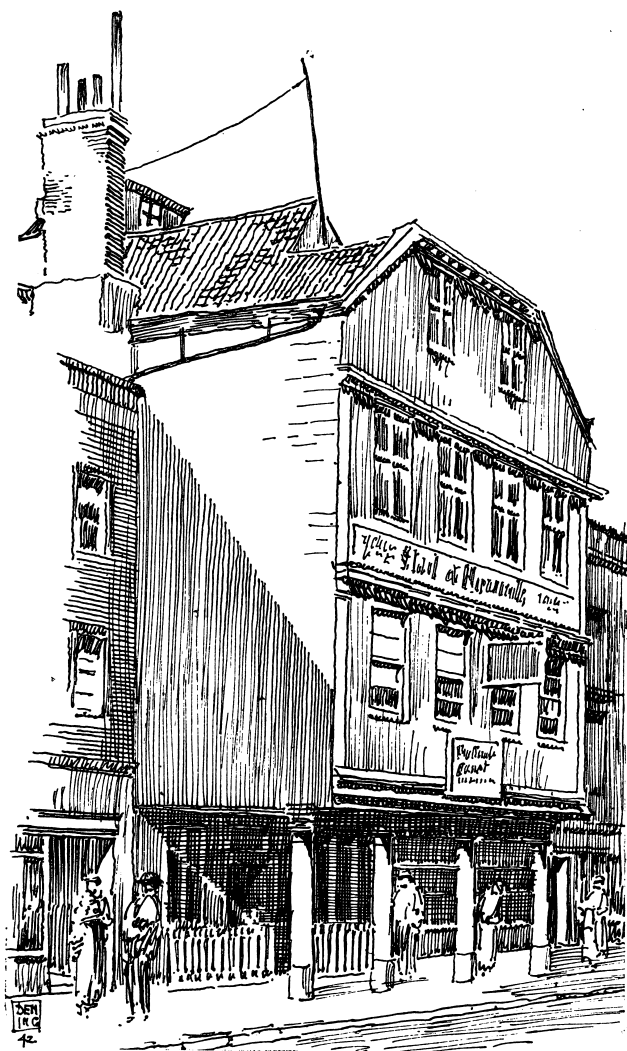
Each year on 30th September, adjoining *The Stag and Hounds* in Old Market Street, a proclamation is read declaring the Pie Poudre Court open. The proceedings are of short duration and the Court is adjourned immediately to other quarters. Apart from a photograph in the local press, few realize that an old custom has been observed once again. The Inn referred to stands upon the site of an old Court House mentioned in a Charter of Edward III as being in existence in 1373.

In this exceptionally wide thoroughfare, once the Market Place of the Castle and the King's Barton, the old ceremony was continued in *The Stag and Hounds* until 1870, when owing to the amount of liquor consumed and other indescribable scenes the ancient ritual was abolished.

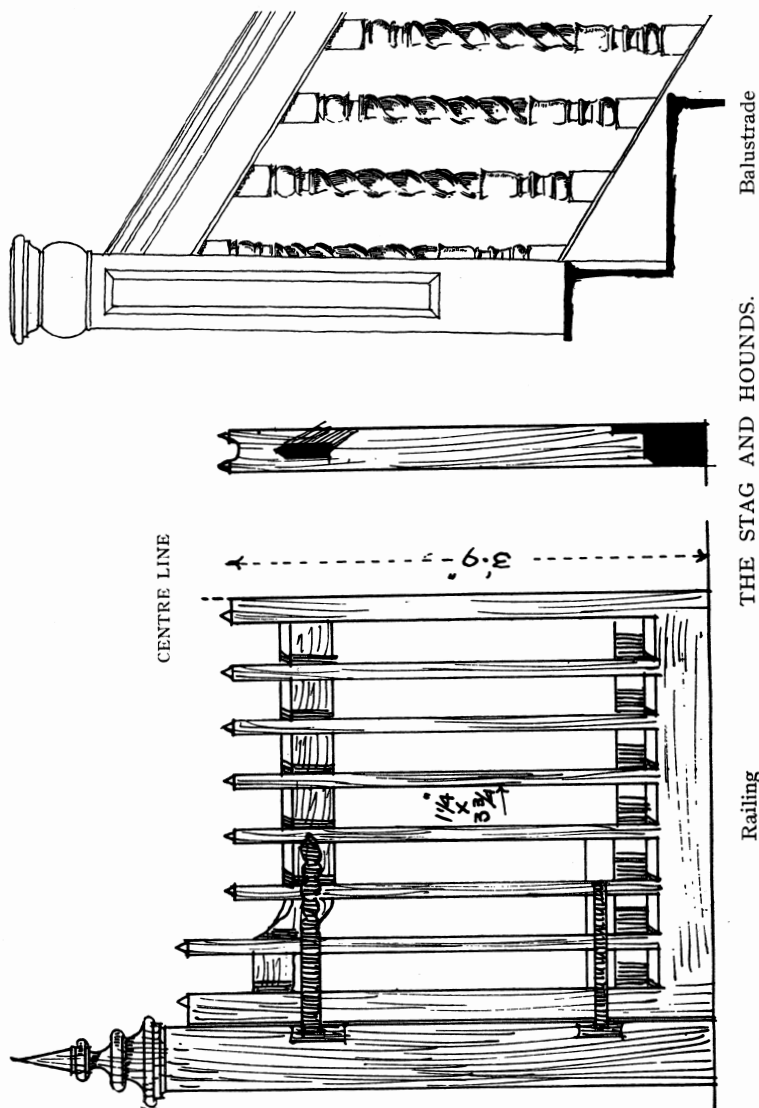
In Sketchleys Directory of 1775 it is odd that no reference is made to *The Stag and Hounds*, or to a Court, so at that date the House may have been used as a private dwelling. It is difficult to say when a licence was granted in the first instance. There is, however, no question about the premises having been erected or re-constructed in the 17th Century and possibly some portions of the fabric are of earlier date.

The building is of exceptional interest with its columns carrying the first floor and forming a covered way over the pavement, as was the case with a house adjoining. On the first floor is a large room facing Old Market Street, panelled from floor to ceiling in the 18th Century manner. The staircase, which is characteristic of the 17th Century, continues its flights to the top floor, and with its twisted balusters and other details is reminiscent of the one at the Full Moon, which is of similar date. In an out-house across a tiny area there is an early example of an installation for raising water from a well. Apart from a small portion having disappeared the apparatus is complete. The whole is of iron, the wheel being 6' 0" in diameter, and with the balusters in its pedestal is in a very fair state of preservation.

On either side of the entrance doorway the simple wooden palings—illustrated—are of much interest, mainly on account of their depth, which is three times the width of the front member. These and the pumping arrangement mentioned are unique, certainly as far as Bristol is concerned, for nothing of a similar nature is known.



THE STAG AND HOUNDS.





THE STAG AND HOUNDS

Staircase.

THE SHAKESPEARE

The Shakespeare in Temple Street, now known as Victoria Street, bears on its sign-board the date 1636, which is 20 years after the poet's death. Like England's greatest dramatist, regarding whose life little is known, the date when the licence was first granted to the Inn is also unknown. In all probability the year 1636 applies to when the building was erected, for after exhaustive research it has not been found possible to fix with any degree of certainty the time when the resident was first permitted to "sell ale." There was a Shakespeare in Prince Street in 1775 kept by John Farrell, a victualler and boat keeper, who, when he occupied the premises, took lodgers, but the house was not erected as an Inn or a boarding establishment but as a private residence. Oddly enough there is but one Inn at Stratford-on-Avon named after the poet.

Undoubtedly the Shakespeare in Temple Street is an old house dating from the 17th Century and it may have had some connection with Temple Church. When the first Directory was published in 1775 no mention was made of a Shakespeare Inn being in existence in Temple Street. It is, of course, possible that like numerous other establishments the Shakespeare was renamed but no document stating such a fact appears to be in existence. In the premises at the back *The Shakespeare* brewed its own beer. Apart from some alterations that have taken place, notably the introduction of sash windows on the Victoria Street front, the old House, which is so well known, retains an atmosphere of the past and is a notable addition to the 17th Century architecture of Bristol.

In olden times Temple Street was noted for its fair, when the grounds of the adjoining Friary were laid out as gardens. Temple Gate, which spanned the roadway at the country end of Temple Street, was demolished in 1808. This was one of the principal approaches to the City and witnessed the entry of Kings and Queens and many illustrious persons. The Rose Inn, Temple Street, is mentioned in 1643 as having been the meeting place of Royalist conspirators. It is possible that the saying 'Under the Rose' was derived from the secret meetings of the conspirators who met at the Inn, which had a large rose embossed in its panelled ceiling.

Much has been written about the Shakespeare and in addition to the fascinating front, the name of Dick Turpin has been associated with the Inn. It has been said that upon his visits to Bristol it was customary for Turpin to visit the house and sit in a portion of the bar parlour which enabled him to overhear conversations that might prove of interest to the highwayman, when subsequently



YE SHAKESPEARE

wealthy citizens might find themselves less wealthy on account of the robber's attention.

One requires something beyond mere dates in order to justify the visits of well known characters and the author has not been able to substantiate some of the incidents now framed and hung in the bar parlour. So far as he is aware the city has not been honoured, or otherwise, by a visit from Dick Turpin, whose favourite hunting ground, later in conjunction with Jack Sheppard, was Finchley Common.

THE STORK HOTEL

Recently *The Stork Hotel* in Hotwell Road has lost its licence, and at the time of writing the premises are closed. Usually one associates the sign of the Stork more with Booksellers than Inn-keepers. Regardless of the fact that over the centre bow window is the date 1718, this must refer to the time when the House was erected, for in 1755 it was not licensed.

When Hotwells became famous the Stork and numerous other houses in the district were built solely as Boarding and Lodging Establishments to accommodate the numerous visitors who frequented the place for the purpose of taking the waters. Although the Springs were well known as early as 1480 they were not turned to practical use before 1695, and it was not until 1767 that the waters from Hotwells were in great demand. At that date they were bottled, despatched to London and sold in the streets every day or delivered to houses with the morning milk.

In the recently re-built *General Draper* in the Hotwells Road there are some carefully sealed flagons—reminiscent of the shape of Hock bottles—that contain some of the Spring water. The name of the Inn recalls the fact that Sir William Draper lived at Manilla Hall, Clifton, named by the gallant General to commemorate the days when with his friend Pitt, Earl of Chatham, he fought at Manilla.

In 'Felix Farley's Journal' week by week one finds a list of visitors to the Hotwells Spa.

In those days when a house was for sale it was a great attraction to advertise there was "plenty of both sorts of water" available.

In the Journal mentioned above the following advertisement occurs in June 1774:—

"This is to acquaint the Nobility and Gentry that a Tavern and Coffee House, late Thomas Loggons adjoining the New Room, Are open for the Reception of the Company by Joseph Norman, late

butler to Sir William Draper, who has laid in a Stock of all Sorts of WINES neat as imported. A good Man Cook and Larder. Dinners dressed on the shortest Notice. Good Beds well aired may be depended on with the most diligent Attendance and grateful Thanks for the Favours of all who shall please to honour him with their Company. At the above Tavern are the largest and most pleasant

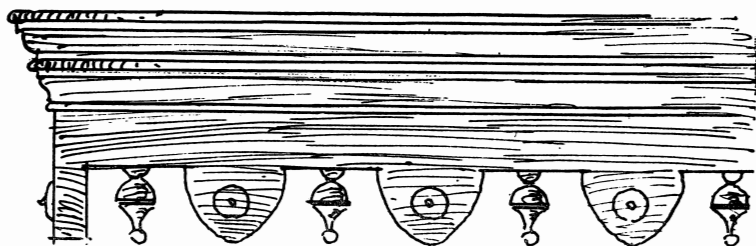


THE STORK HOTEL.

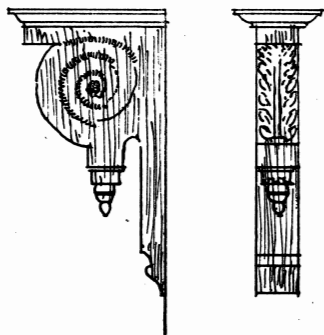
Dining Rooms at the Wells from 18 to 40 Feet long. Also the Long Room with the Newspapers and Walks, a Billiard Table and a Circulating Library to amuse any Company 'till Breakfast or Dinner may be got ready. The best of all Kinds and reasonable Charges may be depended on from Their most obedient and very humble servant, Joseph Norman. Stabling for 60 Horses, the best Hay and Corn. Good Carriages, able Horses and careful Drivers."

THE THREE HORSE SHOES

The Three Horse Shoes in Old Market Street was in existence previous to 1775, when Robert Cooper was then in possession as a victualler. It is not possible to say how far back the licence extends. Unfortunately some of the early records for "Dispensing of Strong Drinks" give the name only of the occupier and not the title of the House of Refreshment. It is more than likely that these premises were taken over and adapted to their present purpose, for the general



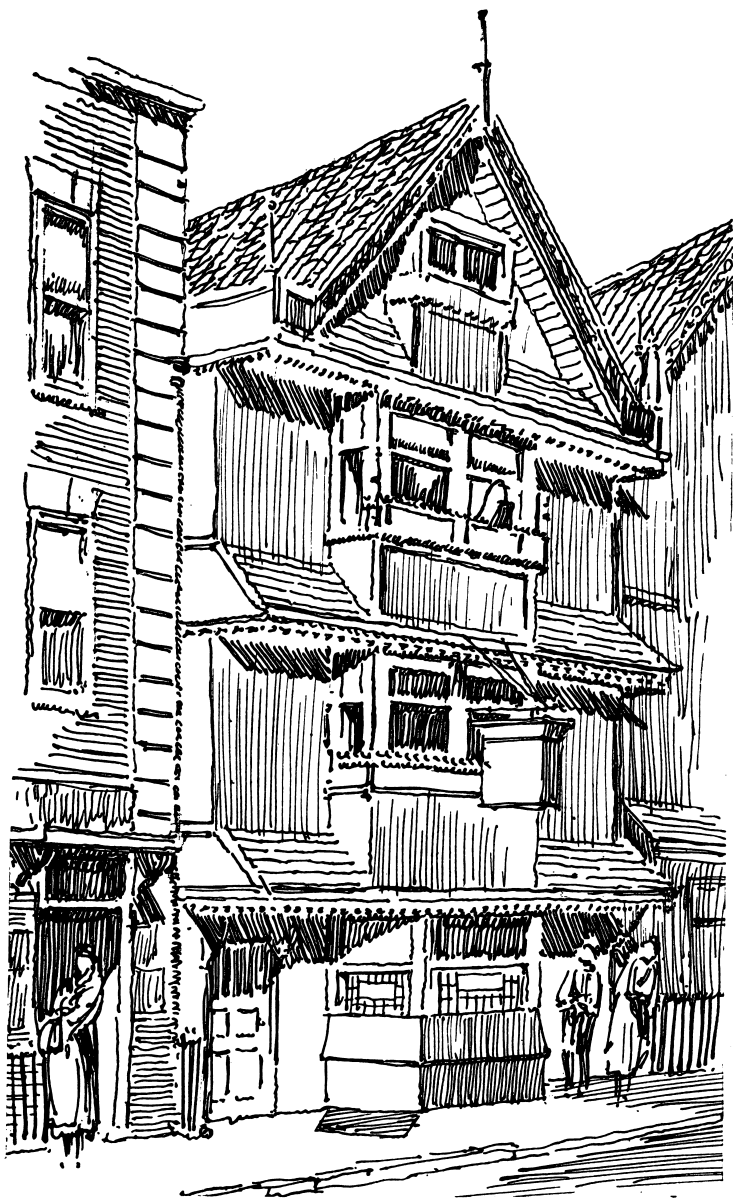
Wood Frilling,



Front Trusses,

THREE HORSE SHOES
(Old Market Street).

treatment of the frontage with its pierced barge boards, etc., impresses one that originally the premises were used for another purpose. The wooden trusses on either side of a later door are interesting and of a type often to be seen in Bristol. A continuous length of 'frilled' woodwork occurs at each floor, this introduction is somewhat rare and with other horizontal lines adds to the stunted appearance of the building, which, with a detail of its truss and cut-out frilling, is illustrated above and overleaf.



THREE HORSE SHOES
(Old Market Street).

THE THREE HORSE SHOES

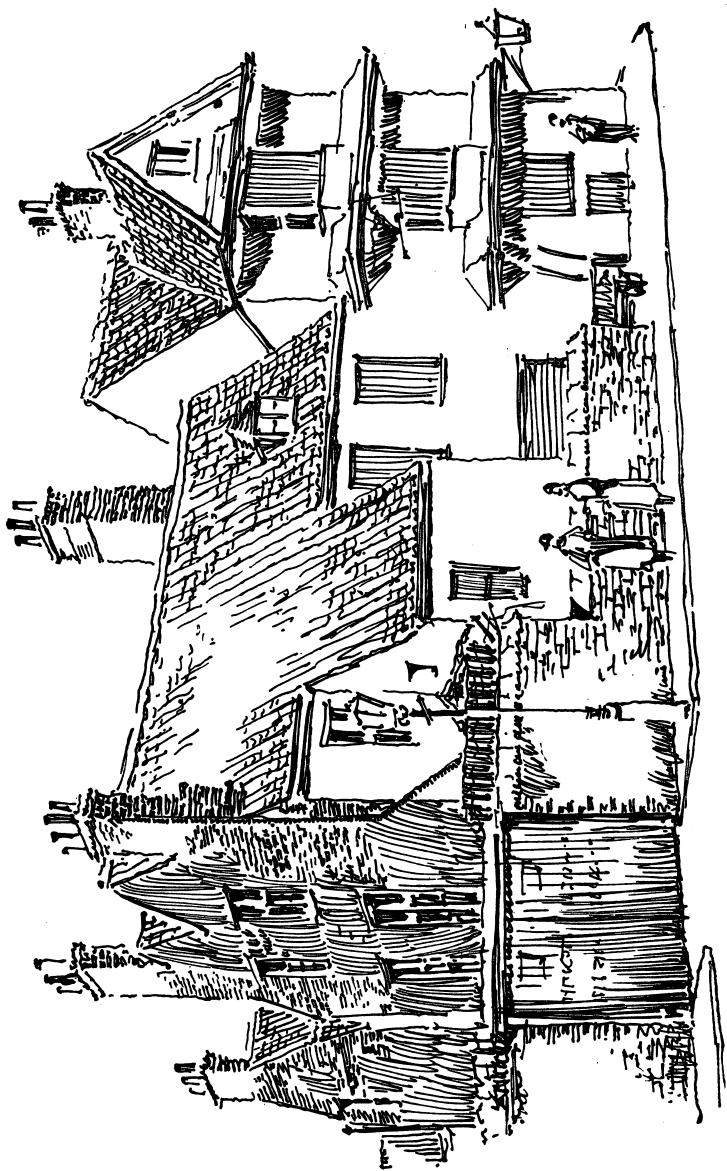
This old Inn in Wellington Road, once known as the Ropewalk, was approached originally by a footbridge over the Frome, for a drawing is extant showing that Elbridge Passage, adjoining the Inn, could also be entered by this means.

John Elbridge, who died in 1738, was a public philanthropist, and the original founder of the Infirmary. For some time he lived in a house in King Street, a building of much interest, dating from the 17th Century, the ground floor of which is now the *Naval Volunteer*, which was not licensed before 1912. Later the Elbridges resided in an old house in the Royal Fort. In addition to being a benefactor to the Royal Infirmary, he built a school for girls, to educate them in "reading, writing, cyphering and sewing." When his trustees erected a dwelling house for the master and mistress, it should be noted that "the Master has the right for ever of signing a note 'Elbridge' and of sending a scholar to the Infirmary, who is to be instantly admitted."

From the illustration of *The Three Horse Shoes* it is evident that many additions have been made to the old building, which, like the majority of structures erected previous to 1700, were to a great extent constructed of timber, lathed and plastered, without and within. The gable end to the left of the drawing is of rough rubble and brickwork.

For many years the building has ceased to serve the purpose for which it was erected, and no date can be discovered when it was first licensed; but from its size alone it must have been of some importance. Now the door and window openings are boarded over and the old Inn, which is in a bad state, has been condemned and awaits its fate of an early demolition. The drawing shows the familiar overhanging pent roofs to the bay windows, which recall a relic of former days when ground floor storeys used for business purposes were without present day glazed windows, for then anything resembling glass was an expensive luxury. At night time the open spaces were shuttered, but during the day passers-by were pestered by apprentices to purchase their masters' goods. One recalls the writings of Dickens, who mentions that in due course the junior assistants retired to sleep under the counter.

The title of the *Three Horse Shoes* is one often seen, principally, it is presumed, because of the old belief that a Horse Shoe when suspended the right way up brings luck. One might suggest that the unit four would be more appropriate to a quadruped having an equal number of legs.



THE THREE HORSE SHOES (Wellington Road).

THE (OLD) TROUT INN

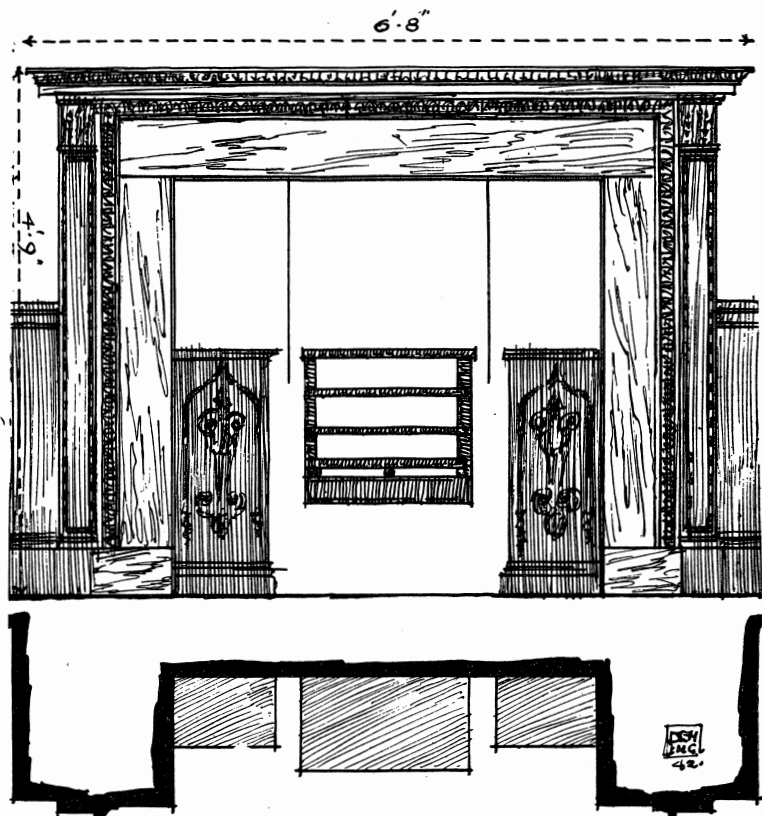
At a recent meeting of the Planning and Public Works Committee (November, 1942) it was agreed for the time being not to remove *The (Old) Trout Inn*, in Cherry Lane, which ceased to exist as licensed premises in 1919. The new line of the projected street that will come into being in the near future will cut into the building for a depth of about 30' 0", when the old house will be either set back or demolished. There was another Trout Inn in the immediate neighbourhood that was pulled down many years ago, and some confusion has arisen between the two. The projecting iron on the right of the drawing shows the position of the sign that once bore the date 1614, but the portion now remaining is certainly 100 years later.

The coloured panel of *The Trout* that occupied the central space of the bay between the ground and first floor was upon removal found to be so much decayed that it was not possible to retain it at the Art Gallery, where it was taken for safe custody.

Both externally and internally the premises are in a dilapidated condition. Originally, to the rear of the building there was a brew-house, and in a drawing by the late S. J. Loxton—reproduced in the 'Western Daily Press' of 28th November, 1930—a passage-way to the back premises is shown. This drawing also shows a segmental bow window under the staircase, now preserved at the Art Gallery. Further, there has been an alteration to the upper landing, for Loxton's interior shows the balustrade continued towards the left hand wall, and it is evident from a blocked doorway on the ground floor and an archway on the first that at one time the premises adjacent were part of the old Inn. In the Art Gallery there is a small portion of one of the original staircases of *The (Old) Trout*, showing well known balusters of the period. Apart from this the construction of the existing staircase, with its raked segmental soffit, remains, and excepting the balusters, is as originally designed. As seen in the illustration, the lower portion of the bay is of brick, and the ground floor and first floor windows are constructed of timber, with the parapet over in lath and plaster. This has been painted to represent brickwork.

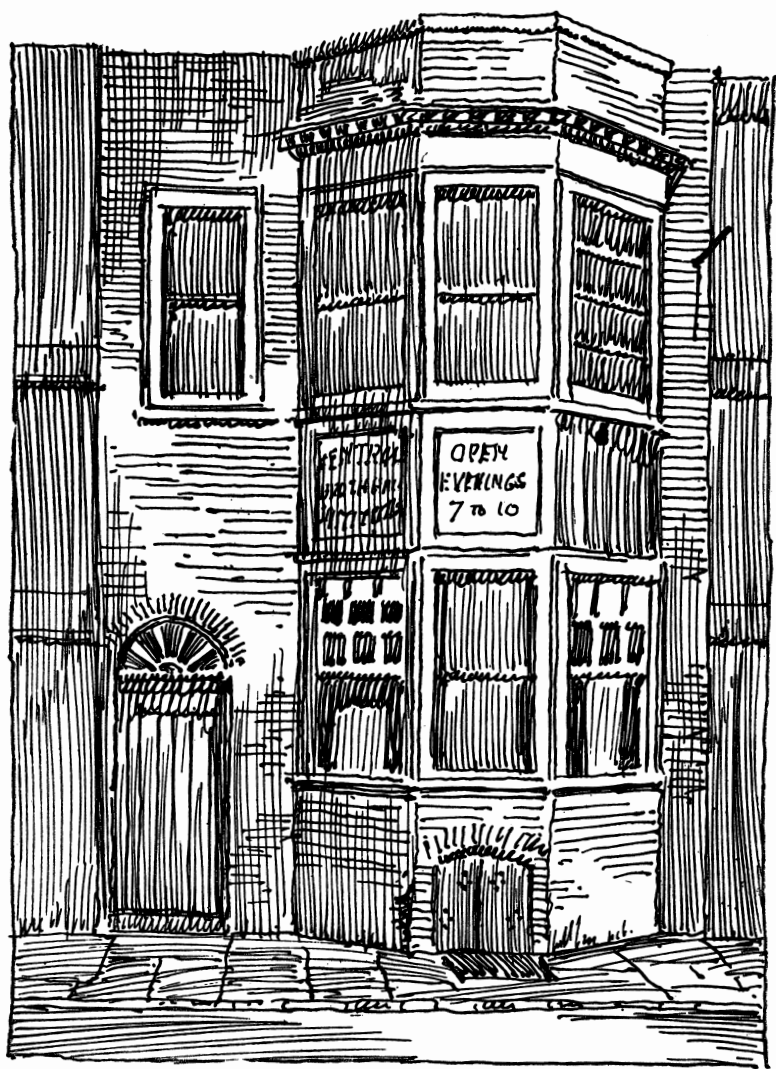
The entrance passage-way rises from front to back, for although the rooms to the right have a level floor, the first room is entered by means of two steps and the second by one. In the front—ground floor—room there is a good example of a mantelpiece with its wooden surround enriched with composition mouldings that display a Grecian feeling. Slips of white marble enclose a cast-iron interior

with hobs on either side. This room, which is 22' 4" long, 14' 4" wide, with a height of 10' 3", retains its plaster cornice and modelled frieze based upon a Greek motif so familiar in Bristol. Much of the detail of the frieze and fireplace is now obliterated, owing to successive coats of paint and whitewash. The inner room has a flat

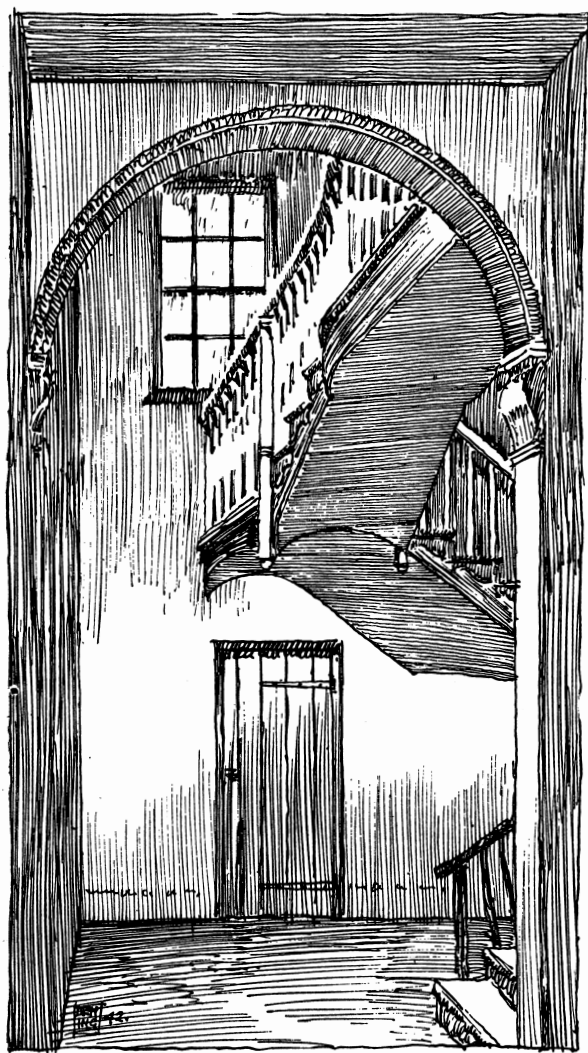


THE (OLD) TROUT INN.
Mantelpiece.

segmental bow window projecting into the passage. When Tom Davis—who was captain of Bristol's rugby team—was landlord *The (Old) Trout* was the favourite resort of those who possessed similar sympathies. It is easy to see from remaining details that the craftsmen of those days revelled in the work they supplied to the Inn.

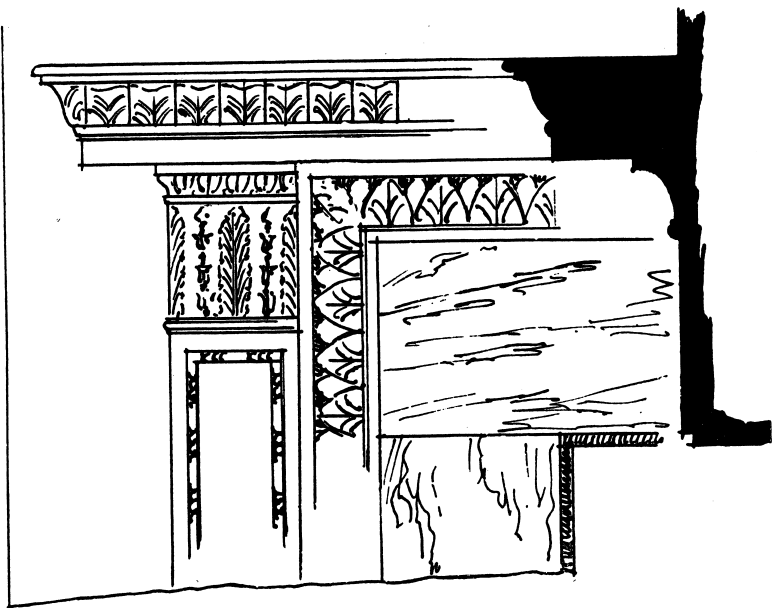


THE (OLD) TROUT INN.

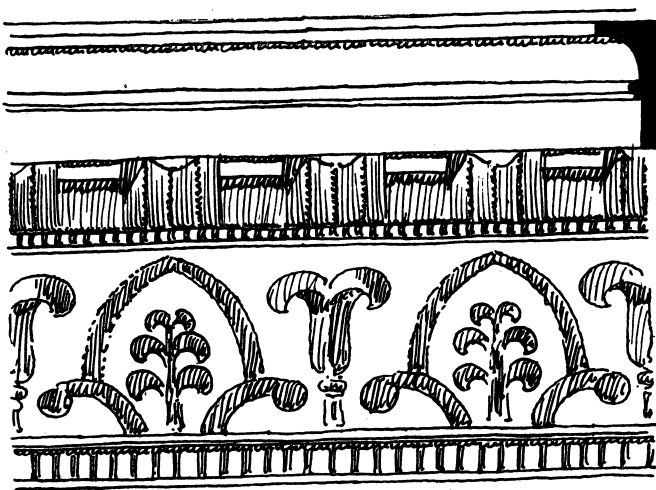


THE (OLD) TROUT INN

Staircase.



THE (OLD) TROUT INN
Detail of Fireplace.



THE (OLD) TROUT INN
Detail of Frieze.

THE WHEATSHEAF

Apart from the *Coach and Horses* at the opposite end of St. Thomas Street, the *Wheatsheaf* is the only remaining Inn in this road, which contained amongst others such ancient hostelries as *The Three Kings* and *The Three Queens*. It was certainly in existence in 1775, when the victualler was Edward Peters and the place was known as the *Wheat Sheaf*. For very many years it has been the home of local carriers, who may be found to-day 'putting up' at one of the few Inns with a drive through that led to the stables beyond, some 65 feet from the pavement front. This passage way is only 8' 0" in width and flanked on either side by buildings.

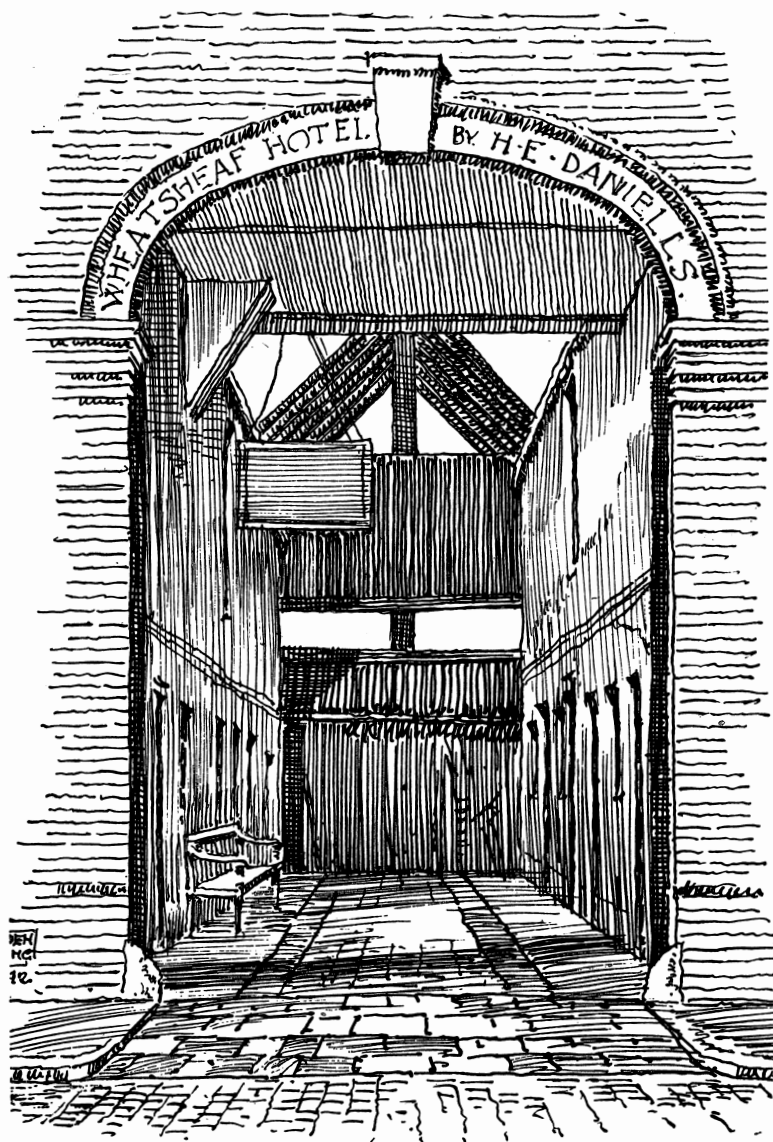
The sketch from St. Thomas Street shows a small portion of the front rebuilt in brickwork, replacing what in all probability was a gabled house. At the far end, the rafters of the old stables are all that remain of this part of the building, that once provided accommodation for numerous traps and horses.

The second drawing indicates some of the Inn buildings on either side of the narrow drive-in. Internally there is nothing of value worth recording.

There was until fairly recently an old building opposite St. John's Archway in Quay Street, that bore the sign of the Wheatsheaf. This has been replaced by a good example in brickwork that still retains its original title. The old Inn in Quay Street originally Christmas Steps, was kept in 1775 by a victualler who was also a pewterer.

St. Thomas Street has always been an important thoroughfare. In the days when the Wood hall was used extensively, a session held there in 1666 ordered that "Robert Bottemy doe remove his nasty dogg within two dayes, or else be bound to the good behaviour." When certain ceremonies took place St. Thomas Street was one of the few sites selected. In 1697, when peace was concluded with France, the Mayor and Common Council, together with Sheriffs, the Militia, Constables, etc., met at the conduit, which ran with wine, and amidst great rejoicings the proclamation was made known. It was in the middle of St. Thomas Street that James Naylor was stripped, tied to a horse with his face towards the tail, and whipped all the way back to Newgate.

Now little remains of one of the oldest and most important streets in the City, where numerous tradesmen could be found. It is possible that before this book is published the brick cones will be demolished. Fortunately a document is extant, recording what was until recently the scene of the glassmaking industry.



THE WHEATSHEAF



THE WHEATSHEAF
The passage entry.

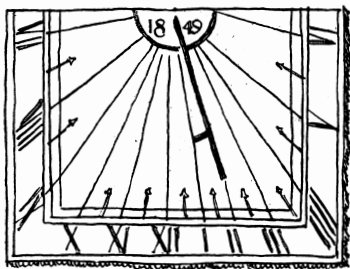
THE WHITE HART

The White Hart illustrated is in Lower Maudlin Street, and from the date 1672 on the gable end it is more than probable not only that the building was erected then, but that it has always served the purpose for which it came into being. It is assumed that the original roof level was continuous at the foot of the dormer shown in the drawing, and that the raised portion to the left—under which is a 19th century window—is an alteration carried out by the owner when additional height was desired in this room. The lower portion, with its channelled plasterwork and block cornice, was remodelled to meet the requirements of the Licensing Authority when separate entrances to different departments were required. To the left of the ground floor window is a small vaulted compartment, but it has not been found possible to ascertain its original use.

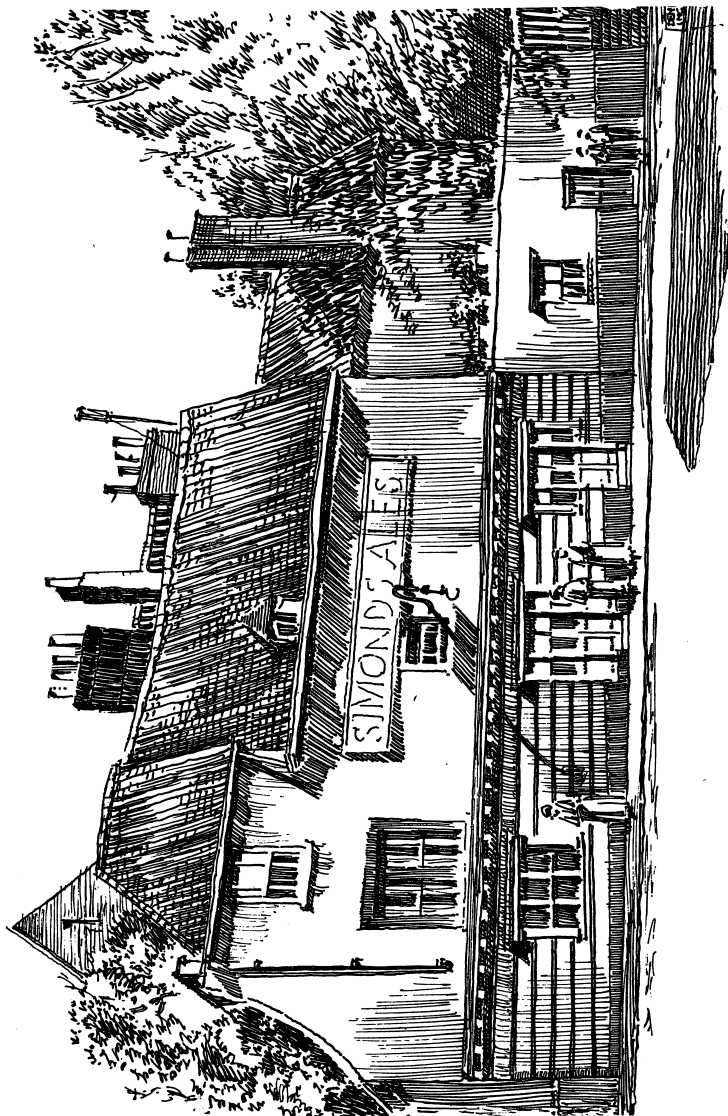
Apart from a small portion of the staircase, the balusters of which are 17th century, there is nothing of internal interest remaining. When wired for electric lighting it was found that some floor timbers retained their bark.

The old house, near the West front of St. James' Church, must have been the rendezvous of some who attended St. James' Fair held for very many years in the near-by Square during the first fortnight in September, and according to Taylor ("A Book about Bristol," by John Taylor—1872) "was accompanied by every kind of wild dissipation and excitement, being visited by an innumerable multitude of holiday revellers, for whose entertainment Theatrical Booths, Wild Beast Shows, and wonderful Exhibitions of inconceivable variety were provided, including many popular allurements to Demoralization." The last Fair took place in 1837.

SUNDIAL—MERCHANTS ROAD.



The painted wooden sundial dated 1849 is to be seen at the back of *The Steam Packet Hotel* at the corner of Hotwells Road and Merchants Road. Some of the earliest examples of sundials are to be found scratched in the stonework of Village Churches, and for that reason they are known as "scratch dials."



THE WHITE HART

THE WHITE LION

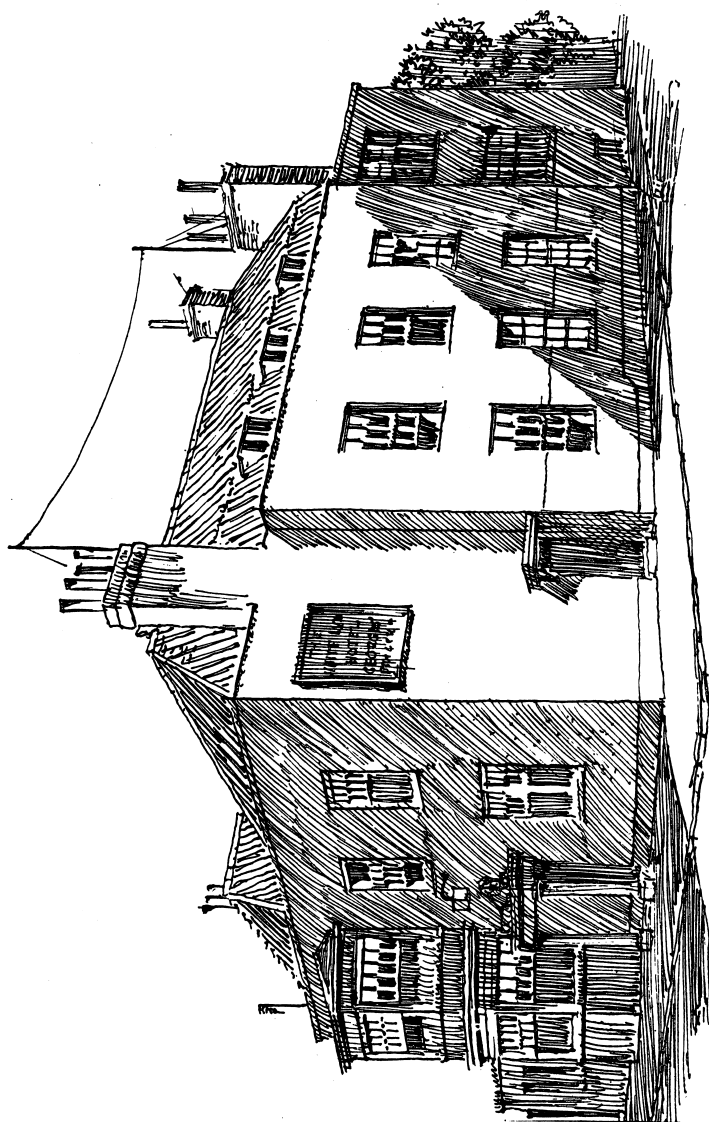
This is an old Inn at Westbury-on-Trym, standing at the junction of the main road and by the side of the River Trym. Most of the exterior exhibits windows of the 18th Century period, but it is more than likely that the structure is far older than 1700. The commodious bay to the left of the principal entrance was evidently erected to enable those within to look up and down the road in order to see when a particular conveyance was in sight. It is interesting to note that at the time of its erection those in authority had no objection to such a feature projecting beyond the main building and resting upon a pavement. Building lines were not in force when a rough way did service as a pavement.

On the main road many coaches must have deposited numerous travellers at the quaint entrance, and taken on board those who had to travel by the only means then available. From the size of the Inn and the number of bedrooms provided it is evident that accommodation for both man and beast was available. Once the yard gave access to numerous stables, and from the garden at the back one obtains a good view of the circular bay of an old building, which appears to be very near to *The White Lion*, and which was taken over recently and is now in possession of the National Trust.

William Canynges, who was responsible for a great deal of the building of St. Mary's Church at Redcliff, became Dean of the College at Westbury soon after the death of his wife. Both are buried at Redcliff. In the South Transept of the Church under a canopied recess, the recumbent effigy of William shows him in his robes as Mayor, in which office he served the City on five occasions. Beside him and his wife, clad in the costume of the period, another monument represents Canynges in priest's robes when he was Dean of the College. In St. Mary's at Redcliff there is a quaint monument to William Canynges' purse bearer, also one in memory of his cook. In Redcliff Hill near to the Church, there was, until recently, what remained of the famous House of Canynges, with a portion of its encaustic tiled floor and beamed and carved roof trusses over the Great Hall.

A detailed section of the roof may be seen on page 216 of "Bristol, Past and Present." The mansion also contained a good example of a Renaissance fireplace. When in the old village of Westbury-on-Trym one should visit the parish church situated amidst delightful surroundings and containing some architectural details of an early date.

The churchyard has some ancient tombstones, which with others to be seen in the neighbourhood, are worth while studying.



THE WHITE LION

CONCLUSION

It is, perhaps, as well to record some of the Old Inns that have recently vanished, sometimes on account of blitzes which destroyed not only buildings but documents of much historical value, and many fittings and relics that can never be replaced. In some instances buildings have been pulled down in order that some scheme might be carried out, but more often because they had fallen into such a state, through sheer neglect, that their presence became dangerous.

It is not proposed to mention the numerous Inns—for which Bristol was noted—that vanished some years ago, records and generally some form of representation fortunately exist; but to recall some of those that have disappeared quite recently. One of the first was *The Swan Hotel* in St. Mary-le-Port Street—a thoroughfare blitzed to such an extent that it is now lost. In this medieval street—probably the first to be paved—stood one of Bristol's most picturesque buildings, for *The Swan* was at the upper end of Mary-le-Port Street and returned into Dolphin Street. This well known building was pulled down in January 1936, when on its site commercial premises were erected. These were so damaged that their demolition became necessary.

Like many other notable Houses, *The Swan* had been neglected for many years, and its decayed timbers had fallen into such a sad state that, in conjunction with other circumstances and in spite of many requests to retain the building, its preservation was found to be impossible.

The Inn was mentioned as early as 1434, and from its position in the heart of the old City, frequenters of the House must have discussed matters of vital importance. Many admired the old building, with its overhanging gables and 16th Century carved barge-boards. Some of the mullioned windows with their leaded lights projected into the Street, and on the second floor had a series of quaintly shaped and carved brackets. Others—especially at the first floor level—were replaced during the 18th century by double-hung sliding sashes. The projecting string courses and some overhanging features gave a true feeling of medievalism to this structure, that was one of the city's most treasured possessions.

Had the author of this work undertaken earlier his attempt to portray some of the Old Inns, there would have been more in

existence than remain to-day. Before a drawing was made of *The Montague* at Kingsdown the building suffered so extensively from the effects of bombing that recently the site has been completely cleared, and another of the most famous taverns has disappeared. The Inn was named after the Montagues who owned an estate that included Kingsdown, and many Bristolians can recall some of the various functions that took place at this noted House, which at one time became as famous for its turtle soup as the Hotwells did for its waters. Then it was sent to London so that diners at some banquets were enabled to fare as well in the Metropolis as others could in the provinces. Not so many years ago one could see the turtles wending their way in the grounds of *The Montague*—unconscious of the fact that sooner or later they would, like others, find themselves in the soup that was made in the little room adjoining the bar.

The old Inn contained numerous features of interest, and as far as one can recollect, habitual frequenters had brass slips attached to their favourite chairs. For many years the Bristol Savages have treasured a fine example of a ladder-back Chippendale armchair that was once occupied by the Chairman when ceremonies were held at *The Montague*. How this was acquired is a mystery. For some time it was in London, and then a Savage sent it as a gift to his fellow members, feeling that with its associations, such a relic of the past should be housed in the City.

The old House on the Hill was first named *The Duke of Montague*. Although there appears to be no record when the Hotel was erected, it must have been somewhere about 1737 when the estate was laid out for building, as the House (sometimes referred to as *The Montague's Head*) was the first to be built.

Kingsdown derived its name from the days when the Castle was a Royal domain, and the King's Down was a favoured hunting ground. One may note that, with the exception of London, the Castle's Keep was the largest in Britain. When this suburb of Bristol became fashionable, Kingsdown Parade was the resort of many well-to-do inhabitants, who vacated their low-lying dwellings and resided in the newly erected houses on higher ground.

Another instance of a House that is no longer in existence is that of *The Hope and Anchor* at Redcliff Hill. This place received a direct hit and in addition was burnt out and is now levelled to the ground. With a frontage of just over 70 feet, it cannot be said how far back the licence extended beyond 1851, but the premises were scarcely likely to have been in existence during the 18th Century,

for the Inn bore the traces of early 19th Century work. Undoubtedly it was built as an hostelry and it is well known that *The Hope and Anchor* was used extensively by numerous carriers and market folk.

An archway led to a fairly large yard at the back capable of accommodating many horses and traps. Owing to the increased width of the roadway in front of the building, the area was constantly occupied by wagons and traps, and possessed something of the nature of a market place. The neighbourhood has for generations been a busy one, as it remains to-day. When the elevation was erected it would have been described as "of neat appearance." However, it possessed one feature that is believed to be the last remaining in Bristol, a 19th Century wall bracket with its lamp intact. Undoubtedly, the majority of Inns had their projecting lamps, which became as well known as their signs.

This hostelry was not far distant from Redcliff Church, so often referred to in Queen Elizabeth's words as "the fairest, the goodliest, and the most famous parish Church in England." In some "pent up rooms in Redcliff Hill" Coleridge completed his first volume of poems. Within a stone's throw of *The Hope and Anchor* and opposite to the West end of Redcliff Church is the well known Shot Tower referred to in Sketchley's Directory as being at No. 126, and inhabited in 1775 by William Watts, a plumber who invented and patented shot. The upper part of the Tower is constructed of timber and the external faces are lathed and plastered.

Across the Road from the recently blitzed Merchant Venturers Hall was *The Merchants Arms*, that occupied a corner position at the angle of Prince Street and King Street, and the name was evidently a compliment extended to the Hall opposite. The premises were pulled down in September, 1936, by the Civic Authorities in order to form a diagonal roadway across Queen Square—where the celebrated David Hume was for a short time in a merchant's office at No. 15 and the well known Captain Woodes Rogers resided at No. 19, both on the South side of the Square. These houses have long been demolished and their sites now contain a warehouse and the Docks Offices. It is hoped that before long Queen Square will once again have in its centre one of the finest equestrian statues in the world—that of William III by Rysbrach.

The Merchants Arms was a four-storied building, the fourth floor being lighted by windows in the gables of the roof, and like other buildings in the neighbourhood the house was not built as an Inn but as a dwelling, and then converted to purposes it served for many years. Its position in Prince Street was almost opposite to

Aldersquay Lane—reputed to have been the shortest street in Bristol—which was absorbed in 1900 in order to provide a site for the erection of the Co-operative Buildings. It was in this wide thoroughfare of Prince Street that John Wesley often preached, and in this street lived Nicholas Pocock, a ship's captain and a well known painter of marine subjects.

In 1775 *The Merchants Arms* was known as *The Hole in the Wall*, when it was kept by a victualler named Rowland Plant. There appears to be no question about the title, and that the original *Hole in the Wall* was on a site, or quite near to, *The Merchants Arms* that in early times was just without the old City wall, and in a position that justifies this name.

Another Inn which was a conversion was *The Golden Bottle* on the Welsh Back. One recalls the hanging Golden Bottle of the premises, that were licensed during the first half of the 19th Century, and were so badly blitzed that they had to be taken down. The Welsh Back once housed many wealthy citizens. All that remains of a mansion occupied by Richard-le-Spycer, who was Mayor in 1371, is a 14th Century doorway and spandril in oak, with Gothic incisions of panelling and now possessed by the City and stored at the Art Gallery in Queen's Road. Almost adjoining was a beautifully carved staircase, a whole room containing a very fine door and surround and some other portions of a 17th century residence, the home of a wealthy burgher who possessed some knowledge of the engrossing study of Architecture. The whole of these features have been incorporated in a country house, designed by Sir Edwin Lutyens, P.R.A.

Returning once again to Mary-le-Port, this Street of poignant memories—through which it was often difficult to pass, yet another famous Inn could be seen in this narrow thoroughfare, for there stood *The Raven*, a House of much repute, dating one would say from Stuart times, and mentioned in 1643. *The Raven* was opposite the well known Church of St. Mary-le-Port—the tower of which is the only part remaining—but what precisely the old place contained is unknown to the author, and unless statements are verified, or historical documents consulted, no information can be given. It is, however, certain that through its disappearance Bristol has lost another building of great value.

Some premises taken over many years ago by a well known firm of contractors were once an Inn named *The King's Arms*. Shortly after occupation the removal of several coats of whitelime revealed the fact that coaches plied between Bristol and London and put up

at the *King's Arms* in St. Thomas Street, but for many years the actual name of the Inn has been unknown. A high archway indicated a drive-in and recent additions covered portions of the yard. Regrettably the premises were so injured in a blitz that they are now at ground level. In 1775 they were kept by Samuel Bruckman, and the House is well remembered as being of 18th Century date, and of much interest both externally and internally. On the first floor there was an excellent example of a china cupboard, with its carved trusses and pedimented hood, also a fireplace enclosed by fluted doric pilasters, a triglyphed frieze and cornice, the interior mantel having a shaped panel over, so typical of the period. Illustrations of these may be seen on page 24 of the "18th Century Architecture of Bristol." The premises mentioned were at No. 64 St. Thomas Street, referred to in Sketcheley's Directory as being the *King's Arms* and numbered No. 40, while at No. 64 lived Mary Collins. This is an instance of the difficulty experienced when endeavouring to trace the past and present street numbers.

The *Lamb and Flag* and the *Bacchus Tavern*, both in Temple Street, no longer remain. Both were licensed previous to 1851 and both shared the fate meted out to the *King's Arms*. W. J. Jackson refers to the fact that Dr. White, who founded the Almshouses near the above-mentioned Taverns, was born in Temple Street, and also that the great philanthropist, Edward Colston, first saw the light in 1636 when he was born in a house opposite the Almshouses. In All Saints' Church in the City, on a monument designed by James Gibbs of Aberdeen, there is an excellent statue of Colston by Rysbrach. The figure is now sand-bagged, but until recently had its weekly bunch of flowers, a custom that has been followed since Colston's death.

Another hotel of note which has been razed to the ground through being blitzed was *The Bank Hotel* at the end of Bridge Street, with its frontage in Dolphin Street, some particulars of which are given under the Bank Hotel in John Street.

Another hostelry of some importance was *The Three Queens*. Originally founded in 1640, the Inn stood in St. Thomas Street at the end of Three Queens' Lane. Extensive alterations took place externally when the fronts were remodelled in Georgian days, but many features of interest were retained internally. Owing to a recent blitz little remains of the premises that existed 300 years ago.

It is not intended to make a complete list of Inns recently lost to the City either through being abandoned or as a result of being blitzed, for many examples do not come within the date of

this Survey, but the following should be recorded as having been destroyed by enemy action :—

The Lamb and Flag, Victoria Street ; Britannia Inn, King Street ; Grapes and Grotto, The Market ; Old Castle, Castle Street ; Castle and Ball and The Bacchus, both in Lower Castle Street ; and the Golden Lion in Redcliff Street.

The above have been noted almost solely on account of their age, though many underwent revisions with the passage of time.

In conclusion, although this book is not intended to refer to long vanished Inns, the author feels justified in alluding to a document that a friend recently brought to his notice. The writer has been privileged by the owner to peruse a long-lost Bill of Fare issued by the proprietor of the *Bush Tavern* during Christmas 1800. One is familiar with the printed contents of menus setting forth various viands obtainable at the famous Inn on Christmas Day, but they fade into insignificance compared with the list containing the 155 items, 34 of which were cold dishes. The Bill, which is 4 $\frac{3}{4}$ " wide and 2' 3" long, contains some edibles now forgotten.

Headed by an excellent example of an 18th Century frontispiece—John Weeks, Bristol, is inscribed in the upper portion of a circle, the lower part contains the words "Neat Post Chaises," and in the centre is a bush in a wooden tub. On either side and at the foot are French flourishes intermingled with flowers and fruit. To the left a woman is seated, while on the right a man strides upon a barrel lifting a goblet on high. The number of birds and fishes obtainable is mentioned, and owls and cuckoos could be devoured. Like *The Montague*, John Weeks supplied turtles, the one noted weighing 120 lbs. The last delicacy is pineapples ; so that if our forefathers could not have satiated their appetites from such a collection they must have been hard to please.

The short study of the Old Inns of Bristol has provided a record of some of these interesting buildings as they stand to-day, which it is hoped will appeal not only to Bristolians but to others beyond the local horizon who gain stimulation of thought and outlook from the history and architecture of by-gone days.

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